

Spanish Eyes (3:00)
(B. Kaempfeft - C. Singleton - E. Snyder)

(B. Asembleft – C. Singletion – E. Soyder)

O Guizas Singlementa L. Regale Una Reas (3 30)
(Leonardo Favio)

Leonardo Favio)

Let The Sunshine in (The Fissh Failures)* (2.50)
(From the American Itibal love-nock musical "Hair")

(G. MacDemart – J. Rado – O. Regni)

Alguien Canté (The Music Played)* (3 16)

(U. Jurgena – M Feweker – Leonardo)

Trasa E (sex (3.40)

(R. Becchman – B. Cummings)

STEREO LS-61047 MONO L-31047

Producer: Leroy Holmes Engineer: Robin Thompson Arl Direction: Waedy Woodward Photography: Ken Klm

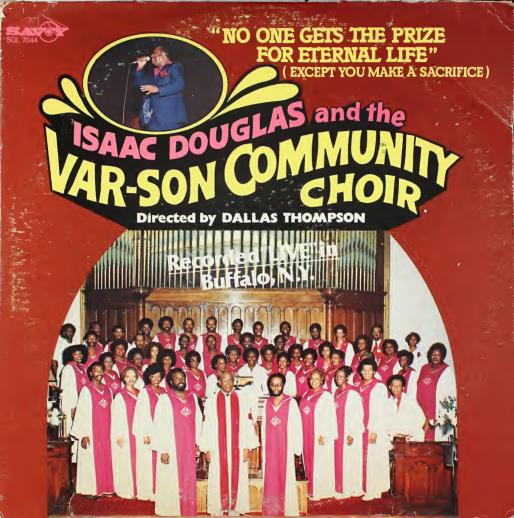
Public performence clearance - BMI, ASCAP*

SIDE TWO

SIDE TWO
Love Ms Tonlight (2:50)
(Pillet & M. Panzeri — D. Paco — B. Mason)
Je T'Alma Mei Nen Plue (2:67)
(Serge Gainabourg)
Something (2:16)
(Goorge Hartise)

(Gaorge Maritson)
Maria laabal (2.14)
(J. Moreno – L. Moreno)
My Cheria Armeur (2.36)
(S. Wondor – H. Cosby – Sylvie Moy)
Ella, Ella Ya Me Olvido (3.53)
(Leonardo Favio)







DALLAS THOMPSON







A Na One Gets The Prize For Eternal Life (5:22) — Soloists: Rev. Isaac Douglas Michelle Varner Arisau Music. Inc. (Sesse) — L. Douglas

Why (3-30) - Soloist: James Smith Arisav Music, Inc. (Sesac) - D. Thompson

Happy I'll Be When He Cames Far Me (5:13) - Soloist: Helen Porter sav Music, Inc. (Sesac) - D. Thompson

We Are Our Heavenly Father's Children (6-45) - Soloist: Rev. Isaac Douglas Martin Studio of Gospel Music (BMI) - R Martin

BSince Jesus Stepped Inta My Life (6:59) — Soloist: Rev. Isaac Douglas Arisau Music, Inc. (Sesac) — I. Douglas

What Have I Dane (4:46) - Soloists: Rev. Isaac Douglas-Helen Porter Arisav Music, Inc. (Sesac) - I. Douglas-E. Sotillo

He Never Shall Forget Abaut Laving Yau (5:06) - Soloist: Mitchell McCleod Ansav Music, Inc. (Sesac) - D. Thompson

Thank You Lard (4:39) - Soloist. Geraldine Aljuwania

Duet: Bertha Ford Geraldine Aljuwania Arisav Music, Inc. (Sesac) - D. Thompson

The Var-Son Community Chair, Inc. is thankful to God and the Savoy Record Company for this opportunity to let man know that He is still the light of the world. The VCC is thirteen years old and is one of the original members of the Gospel Music Workshop of America, in which it participates each year.

The Director of Music, Mr. Dallas Thompson, is blessed by God to write most of the songs the choir sings. He demands the best for the Lord from the choir in both rehearsals and in services. Dallas teaches all the music, directs the choir and plays the organ; but his talent is displayed when he plays the piano

Rev. Isaac Douglas is a friend of the VCC and has been for many years. He often comes to visit and participate in services and anniversaries of the VCC. So, when this opportunity

I Belang Ta Jesus (3:19) — Soloist: Rev. Isaac Douglas ✓ Saugos Music, Inc. (BMI) — F Washington

Jesus I Lave Yau (5:04) - Soloists: Geraldine Aljuwania Matchell McCleod Bertha Ford Arisav Music, Inc. (Sesac) - D. Thompson

1 Will Lift His Name Farever (4-11) - Soloist. Anita Ford

Arisav Music, Inc. (Sesac) - D. Thompson Put Yaur Trust In Jesus (5:16) - Soloist: Geraldine Dorsey

Want Ta Ga Back With Him When He Comes (4:37) — Solvist: Rev. Isaac Douglas Ansau Music Inc (Sesac) - I Douolas

Servant's Prayer (5:35) - Soloist: Geraldine Aljuwania Arisav Music, Inc. (Sesac) - D. Thompson

Christ Is Real Taday (5:37) - Soloist: Helen Porter Arisav Music, Inc. (Sesac) - D. Thompson

Arisav Music, Inc. (Sesac) - D. Thompson

Precious Lord (5:15) - Soloist- Helen Porter - Trio: Bertha Ford-Anita Ford-Geraldine Aliuwania Hill & Range Music (BMI) - T. Dorsey

presented itself, it seemed only natural that he, along with his accomplished planist, Rev. Freddie Washington, write some of the songs

A special thanks is given to the Rev. T.L. Ransom and the congregation of the Cedar Grove Missionary Baptist Church, who permitted the VCC to rehearse, to have services, and to record this album in the church.

The VCC salutes local religious announcers for the encouragement over the years: Mrs

Thelka McCall, Mr. Ted Johnson, Mr. Don Allen, Sr., and Mr. Donald Mullins In love and respect, the VCC dedicates this album to the memory of three deceased members: Mr. Thomas Simmons, Mr. James Goodwin, and Mrs. Dorothy Jefferies (honorary member).



The musical staff for this album consists of

Mr. Dallas Thompson - Director, Planist Rev. Isaac Douglas - Guest Director Rev Freddie Washington - Guest Planist, Director

Mr. Marcellus Martin - Assistant Director

Mr. Martin Moore - Organist Mr. Michael Washington - Organisi

Mr Bruce Parker - Planist Ms. Gail Mitchell - Percussionist Mr. LaRue Bradley - Percussionist Mr. Kenneth Smith - Bass Guitar

> For Engagement Contact: Mr. Tommy L. Williams 306 Voorhees Avenue Buffalo, New York 14216 (716) 837-7149 or 837-0274

ALBUM DESIGN: Raymond Woolard-Woolard/Jordan Creative Designers, N.Y.



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SIDE ONE

OUVERTUERE, TOREROMARSCH UND HABANERA Melodien aus der Oper, "Carmen" (George Brizet)

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ZIGEUNERCHOR aus der Oper, "Der Troubadour" (Giuseppe Verdi)

GEFANGENENCHOR aus der Oper, "Nabucco" (Giuseppe Verdi)

PRELUDIO UND TRINKLIED Melodien aus der Oper, "La Traviata" (Giuseppe Verdi)

SIDE TWO

CHOR MIT TRIUMPHMARSCH aus der Oper, "Aida" (Giuseppe Verdi)

PILGERCHOR aus der Oper, "Tannhaeuser" (Richard Wagner)

MATROSENCHOR aus der Oper, "Der Fliegende Hollaender (Richard Wagner)

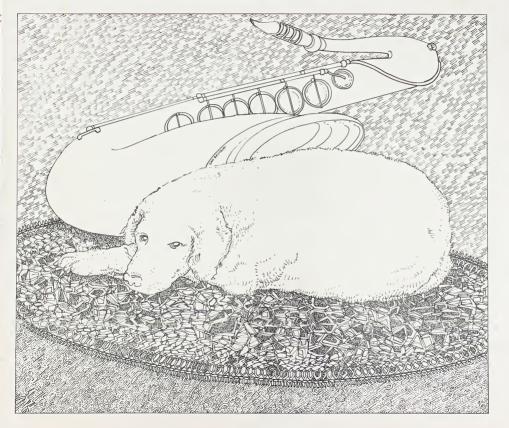
CHOR DER LANDLEUTE aus der Oper "Die verkaufte Braut" (Friedrich Smetana)

BRAUTCHOR aus der Oper, "Lohengrin" (Richard Wagner)

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PAUL RUTKOWSKI

CrossSection



Side A

In a Mellow Tone (4:12) You Don't Know What Love Is (7:25) Lucky Southern (3:22) Easy (Blues) (8:27)

Side B

Blues By Five (3:33) Limehouse Blues (6:40) For Ike (6:58) Funji Mama (4:20)



Paul Rutkowski, one of the fine versatile musicians of the throbbing New York music scene, met recently with some great supporting players for this informat, very entertaining recording, showing much of his varied skills on the reeds. For this session, Paul chose some great standards to perform as interesting duets without rhythm and others with them one varied live or six piece ensemble, the harmony standards of bythe outstanding well known basist.

septem roadies with a tenor treatment of "In A Mellow Tea" beginning the september of the s

We are treated next to the samba-influenced Kenth Jarrett hit "Lucky Southern" in which Paul shows his talent on flue. "Easy [Blues]" follows featuring fine tone and greatly varied patterns ably supported by planist Tom Kohl and hastist Stephen Poane whose own solo is outstanding.

bassis Stephen Roane whose own solo is outstanding. Side & begins with the Miles Davis "Blues By Five"; with drummer David Jones setting a spritely mood for the fine interplay of Paul on tenor and Robert "Burk". Jones on trumpet. We are treated to a fine duet of the old but enduring classic [1922] "Limehouse Blues", with Paul on Muid sopiano sas Paplying" (call and response" with Paul and the paper of the proper of the proper of the page of the paper of the page of page of

Paul has allowed us a glimpse of his personal sentimental feeling in his own "For Ike"; a ballad in memory of his first, very supportive guide dog he remembers with such loving respect. His haunting baritone horn expresses the upilited spirit Paul says turned his life around.

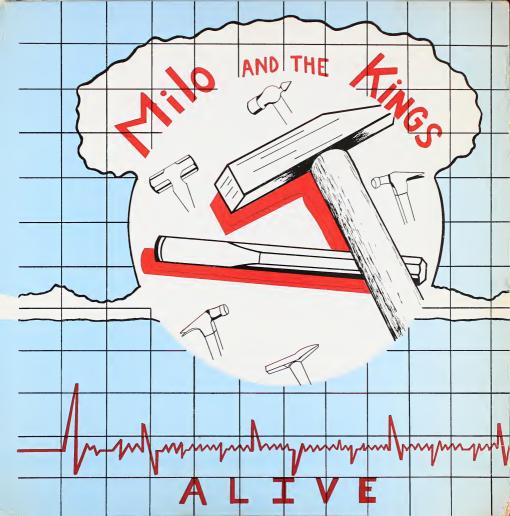
The concluding selection is the Blue Mitchell "Funjl man", which features Paul on tenor playing leap-frog or in harmony with Butch Jones on trumpet ably supported by the rhythm section. The samba background has all the charm of Island music from the Carribbean.

-Mike Cantor
Author/Musician

Paul Rutkowski-flute & saxophones

Eddie Bert—trombone
Butch Jones—trumpet
Bob Guarnieri—piano
John Ferrara—piano
Tom Kohl—piano
Stephen Roane—bass
David Jones—drums

Recorded February 23, March 2, & April 5, 1987 at Roane Recording Studios, Irvington, N.Y. Engineered by Stephen Roane Assisted by Glen DiConstanzo Recorded in analog form/digitally mastered (②& p 1987 North Broadway Records 20 North Broadway White Plains. N.Y. 10601



BOMBA CHARGER RECORD INFORMATION MEMBERS Recording Engineer ; Hilton Colón Organ & Piano EMILE "Milo" FRANCIS Recorded at : Ochoa Recording Studios, Inc. 809-774-7920 Mixing Engineer: Hilton Colon Mixing Engineer: Filton Colon Mixed at: Ochoa Recording Studios, Inc. All Rights Reserved by "Milo and The Kings" HERMAN R. LYNCH Tenor Sax IRA "Sax" MEYERS Produced by : Emile "Milo" Francis Executive Producer: OLIVER CHRISTOPHER 1st. Trumpet COLLINS WESSELHOPT Distributed by : Album Design by : Kenny T. 2nd. Trumpet MARIO ZEPHIR INDY FANLKNER JIM TILLET MILO AND THE KING is back with something Special to our people. For the past two DALTON ANTONY "Dusty" CROOKE years we have been resting, now we are alive years we have been resting, now we are mive and hicking. The title of this Album "Alive" 809-775-9482 Percussion EDGAR JANUARY will prove just what it says is '86. win prove just what it says is ou. Absence makes the heart grow fonder. This Vocalist & Percussion Album is a mixture of Puerto Rico Bomba RUDOLPH "Diggie" THOMAS and Caribbean Calypso Rythms. WARREN "Tobago" ESTRADA Back Up Vocalist JAMES "Trimile" GERARD Composed and Sung by D. Stapleton BUY THE CASE 1. WORK A Arranged by Ira Myers, Composed by Eduardo (Indio) Faulkner 2. POUNO DOWN Sung by a Ousty Crooke Arranged by Ira Myers and E. Faulkner 809-775-5585 CALITO PRINTING SIDE - B 1. DANCING OANCING Composed by Lion Arranged by Ira Mayers. Sung by Oalton Stapleton 809-775-2458 SUPPORT YOUR OWN Composed and Sung by Warren Estrada Arranged by Ira Mayers. FOR BOOKING ENGAGEMENTS: WRITE TO : P.O. BOX 5584 ST: THOMAS, U.I. 00801 (805) 775 - 3272 Special thanks to our sponsors who supported us and to these who Special manks to our sponsors who supported us and to these was was instrumental in making our 86 Album possible : Buy The Case, P.O. 80X 8923 ST. THOMAS, U.I. Jim Tillet, Bamba Charger, Calixto and Kenny T.

STEREO



FELIX MENDELSSOHN-BARTHOLDY

SYMPHONY No. 9 in C MINOR for STRINGS

("Schweizer Symphony")

OCTET in E-FLAT MAJOR, Op. 20



the musical heritage society inc.

Die Wiener Solisten

FELIX MENDELSSOHN BARTHOLDY

(1809-1847)

Side 1:

SYMPHONY No. 9 in C MINOR for STRINGS ("Schweizer Sumphonu")

- 1. Grave Allegro
- 2. Andante
- 3. Scherzo Trio piu lento La Suisse
- 4 Allegro vivace Presto

Die Wiener Solisten

Günter Pichler, Klaus Maetzl, Heide Wellert, Michael Schnitzler, Paul Rozek, Peter Katt and Irmgard Schuster, violins Hatto Beyerle and Jürgen Geise, violas Dankwatt Gahl and Wilfried Tachezi, cellos Heinrich Schneikart. bass Side 2:

OCTET in E-FLAT MAJOR, Op. 20

- for 4 Violins, 2 Violas and 2 Cellos
 - 1. Allegro moderato, ma con fuoco
 - 2. Andante
 - 3. Scherzo: Allegro leggerissimo
 - 4 Presto

Michael Schnitzler, Klaus Maetzl, Heide Wellert and Irmgard Schuster, violins Hatto Beyerle and Jürgen Geise, violas Dankwart Gahl and Wilfried Tachezi, cellos

Felix Mendelssohn-Bartholdy, the son of a wealthy banker, was born in Hamburg. Between his twelfth and fourteenth years he wrote twelve symphonies for strings only. A thirteenth symphony, in which the strings are joined by wind instruments and percussion, eventually became the "Symphony No. 1, Op. 11." Apart from his immense natural talent, the precocious young composer had been given a most studious upbringing and had traveled widely. His Op. 11 is elegant testimony to his skill in handling the legacy of Beethoven. The symphony on this record, completed on March 12, 1823, also attests the almost daily grounding in the classics that was part of his home life. The solemn Grave introduction to the first movement for instance is in the true Haydn tradition; yet for all his reverence for tradition Mendelssohn was always one for experimenting, trying out daring modulations or intricate contrapuntal passages. As in the Octet written two years later he makes considerable demands on the string players in that they are called upon to do the work of a full symphony orchestra. Both works betray more than a tinge of Romanticism, capturing the "Oberon" atmosphere with divisi strings, and in the Scherzo of the Symphony with a homely Trio "å la Suisse" from which the symphony's designation as "Swiss Symphony" is derived.

As early as 1823 Mendelssohn produced the first of its out-and-out masterpieces, the Octet for strings, a birth-day present for his friend Eduard Rietz. His sister Fanny gave an eloquent account of the impression the elfin Scherzo made on her: "the movement is staccato and pianissimo from beginning to end. The wispy tremolandi and glittering mordens — it is all completely new music, infinitely appealing and attractive despite its unfamiliarity. One feels quite transported to fairyland, wafted aloft, tempted almost to seize the nearest broomstick and join in the fairy revels oneself. And then a gossamer futter from the first violin, and the spell is over." This Scherzo is definitely an anticipation of the Misloumner Night's Dream music that Mendelssohn started on a year later, and was

inspired by a quatrain from Goethe's "Faust."

The outstanding features of the four movements of the Octet are its wealth of cantabile melody, urgent rhythms, prodigal invention, and elegant texture, Mendelssohn's youthful exuberance never oversteps the bounds of immanent musical logic but is always under perfect control. The work is an amazingly skillful combination of classical and Baroque elements, of transparent polyphony and a strictly symmetrical thematic pattern. For all the delicacy and ardour of the middle movements, so different from the elan of the introduction and the down-to-earth reality of the Finale, what makes this Octet such an astonishing phenomenon is the variety of expression and mastery of form which this sixteen year old grandson of the philosopher Moses Mendelssohn was already capable of. Not to mention the truly professional maturity of the way each of the eight instruments is handled: for each player there is ample opportunity for a display of individual personality as well as of virtuoso bowing.

RICHARD RICKETT

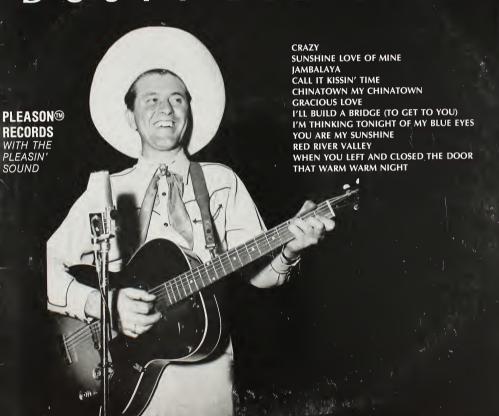
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Recorded by Amadeo

the musical heritage society inc.

PURE PLEASIN' COUNTRY DUSTY ELLISON



PURE PLEASIN' COUNTRY **DUSTY ELLISON**

SIDE ONE SIDE TWO

CRAZY (BMI / Willie Nelson)

SUNSHINE LOVE OF MINE (BMI /Jerry Parker)

> IAMBALAYA (BML / Hank Williams) (BML / Jerry Parker)

CALL IT KISSIN' TIME

CHINATOWN MY CHINATOWN

(ASCAP / William Jerome • Jean Schwartz)

GRACIOUS LOVE (BMI / Jerry Parker)

Produced by JERRY PARKER Remix by RANDY MERRYMAN I'LL BUILD A BRIDGE

(To Get To You) (BMI / Jerry Parker)

I'M THINKING TONIGHT OF MY BLUE

FYES (Traditional)

YOU ARE MY SUNSHINE

(BMI / Iimmie Davis)

RED RIVER VALLEY (Traditional)

WHEN YOU LEFT AND CLOSED THE

DOOR (BMI / Jerry Parker)

THAT WARM WARM NIGHT

(BMI / Dusty Ellison • Glen Ellison)

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When I was a young boy, my brother encouraged me to play the guitar and sing, and I've been at it ever since; writing songs and recording for small recording companies.

With my own band, we played night clubs throughout the Los Angeles, California area for several years. I have made guest appearances on The Spade Cooley Show, Tex Williams Show and Smokey Rogers Barn Dance; also guest appearances with Cliffie Stone and Stuart Hamblen and special guest starred with Bob Wills and His Texas Playboys.

I play all kinds of music, especially country music, which I was raised on.

It was a pleasure to record these old and new songs.

Thank You Kindly.

Dusty Ellison

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Sand Band makes your day bright SIDE A

HIGHER and HIGHER
MOONLIGHT SERENADE
I KNOW WHY
TUXEDO JUNCTION
HOT STUFF
CAN'T TAKE MY EYES OFF YOU

SIDE E

AIN'T MISBEHAVIN'
SOMEBODY'S KNOCKING
STAND BY ME
I DON'T KNOW WHY
BEGIN THE BEGUINE
IN THE STILL OF THE NIGHT

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Weather Sones never forcet.

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Lyrics and text by Hy Zaret Music by Lou Singer

TOM GLAZER

The Weathervanes Tony Mottola Orchestra Directed by Hecky Krasnow Produced by Hy Zaret

Side 1

- 1. What Makes The Weather
- What Is The Atmosphere 2. Where Is The Stratosphere
- 3. The Water Cycle Song
- 4. Why Does The Wind Blow
- 5. How Clouds Are Formed
- 6. Warm Fronts, Cold Fronts
- 7 What Is Humidity
- 8. The Hurricane Song

Side 2

- 1. Why Is It Hot In The Summer
- 2. Highs And Lows
- 3. What Makes The Lightning
- 4. Stratus and Cumulus
- 5. Snowflake, Snowflake
- 6. What Does The Glass Of A
- Greenhouse Do
- 7. What Is Climate
- 8. What Makes The Weather, Reprise

Cover art and design: Leo Lionni

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> JOSEPH CREANZA, Director of Chicago Musical College of Roosevelt University

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delightful and instructive. As a science teacher, I see in these records a most potent force for improving the science literacy of our nation. DR. MORRIS MEISTER, President, Bronx Community College

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> MILDRED BALLOU, Assistant Professor of Education, Ball State Teachers College, Muncie, Indiana

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> DAVID GORDON, Music Director, Radio Station WPAT, Patterson, New Jersen

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> ESTHER MARCUS, Science Consultant, School Districts 35-40, New York City

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Science Consultant: Hy Ruchlis

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Tom Glazer



Weather Songs

Lyrics & Text by HY ZARET

Music by LOU SINGER



Tony Mottola Orchestra

Produced by Hy Zaret

Directed by Hecky Krasnow

SIDE 1

- What Makes The Weather
 What Is The Atmosphere
- Where Is The Stratosphere
- The Water Cycle Song
 Why Does The Wind Blow
- 5. How Clouds Are Formed
- Warm Fronts, Cold Fronts
- 7. What Is Humidity
- 8. The Hurricane Song

SIDE 2

- 1. Why is it Hot in The Summer
- 2. Highs And Lows
- 3. What Makes The Lightning
- Stratus And Cumulus
 Snowflake, Snowflake
- What Does The Glass Of A Greenhouse Do
- 7. What Is Climate
- 8. What Makes The Weather, Reprise

Cover art & design: Leo Lionni

Science Consultant: Hy Ruchlis

WHAT IS "CLIMATE"

What causes a desert climate? Hot, dry air. What causes the hot, dry air? Here is one way: . . . Air goes up a mountain range, cools as it rises; the moisture condenses and precipitates. As the air goes down the other side of the mountain it is drier because most of the water has left it. The air heats up as it descends and water droplets tend to evaporate. The combination of hot, dry air creates a desert. This is the way deserts are made in the western part of the United States.

Latitude, prevailing winds and ocean currents

Mountains and the nearness to the sea Things like that determine what we call the climate

Determine what the climate of a place will

WHAT IS THE CLIMATE? IT'S THE AVERAGE WEATHER IN A PARTICULAR AREA WHAT IS THE CLIMATE? IT'S THE AVERAGE WEATHER OVER A PERIOD OF TIME

Averages of temperatures and rain occurrence Calculated scientifically Things like that determine what we call

the climate
Determine what the climate of a place will

WHAT IS THE CLIMATE? IT'S THE AVERAGE WEATHER IN A PARTICULAR AREA WHAT IS THE CLIMATE? IT'S THE AVERAGE WEATHER OVER A PERIOD OF TIME

All over the earth today there are thousands of co-operating weather stations. Using barometers, hygrometers, anemometers, thermometers, rain gauges and other instruments, they gather valuable weather information.

Scientists are cooling clouds to produce rain and using various methods to try to stop hurricanes. They are also obtaining valuable information from earth satellites. Meteorology, the science of weather, is opening new frontiers in weather prediction and control, and every day we are learning more and more about.

What makes the lightning
What makes the thunder
What makes the rain and sleet and snow
What makes the weather, what makes the
weather

What makes the weather come and go

When you see an empty space Put a picture in its place





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- 1. In My Garden
- 2. Kashmiri Song
- 3. Ciribiribin
- 4. On The Road to Mandalay
- 5. Morning
- 6. Glow Worm

- 1. The Rosary
- 2. I Walked Today Where Jesus Walked
- 3. Face To Face
- Medley, a. I Came to the Garden
 b. In My Heart There Rings a Melody
- 5. Whispering Hope
- 6. The Lords Prayer

Virginia began uhistling before she could talk. She gave her first public performance whistling Pretty Red Wing and Turkey in the Straw, in Palestine, Ohio. Her musical training includes the piano and clarinet. Five years of voice training developed her beautiful allo voice. She sings in church choirs and does a great dead of 500 work. Her whistling style is her own. She has a mastery of the technique of interpertive whistling, doing popular, semi-classical and religious music. A musician listening to the preview of this recording remarked "I am reminded of Heifitz and his violin". Her whistling was the featured attraction recently at Convention Hall, Cleveland, Ohio.

Expression of gratitude and thanks go to Mrs. Dorothy Josselyn who so expertly accompained Miss Bollinger at the piano.

Original Recording by John D. Oren

Cover Sketch by Naomi Oren

Melodies Associates Union Road Box 275 Clayton, Ohio



GLEN GRAY and the CASA LOMA ORCHESTRA



JAZUM 32

JAZUM 32. Side 1

GLEN GRAY and the CASA LOMA orchestra

- 1. When I Take My Sugar To Tea, mx. E-36497-A, Brun. 6085 (rec. 3-23-31)
- 2. I Wanna Be Around My Paty All The Pime, mx. E-36500-B, Brun. 6085 (rec. 3-24-31)
- 3. White Jazz, mx. E-36502-A, Brun. 6092 (rec. 3-24-31)
- 4. I'm Crazy 'Bout My Baby, mx. E-36437-A, Brun. 6092 (rec. March 1931) (*)
- 5. Alexander's Ragtime Band, mx. E-36498-A, Brun. 6100 (rec. 3-23-31) 6. Put On Your Old Grey Bonnet, mx. E-36499-A, Brun. 6100 (rec. 3-24-31)
- 7. I "Wanna" Sing About You, mx. E-36697-?, Brun. 6124 (rec. 5-18-31)
 - (* Both Delauney and Rust show the master number as E-36501 tut our copy of the record has E-36437-A unmistakeably stamped into the record)

JAZUM 32. Side 2

GLEN GRAY and the CASA LOMA orchestra

- 1. Just A Blue-Eyed Blonde, mx. E-36699-?, Brun. 6124 (rec. 5-18-31) 2. It's The Girl, mx. E-36908-?, Brun. 6153 (rec. 7-6-31)
- 3. Make It From Me, mx. E-36907-?, Brun. 6153 (rec. 7-6-31)
- 4. Pime On My Hands, mx. E-37241-A, Brun. 6201 (rec. 10-6-31)
- 5. If I Did'nt Have You, mx. E-37242-A, Erun. 6201 (rec. 10-6-31) 6. Black Jazz, mx. 37471-A, Brun. 6242 (rec. 12-18-31)
- 7. Maniac's Ball, mx. 37472-A, Brun. 6242 (rec. 12-18-31)

Delauney and Rust are in agreement as to the personnel on the records in this altum. The musicians are Joe Hostetter, Frank Martinez and Bolty Jones, trumpets, Pee Wee Hunt and Billy Rauch, trombones, Glen Gray, alto sax, Pat Davis and Kenny Sargent, tenor saxes, Clarence Hutchinrider, clarinet and alto sax, Mel Jenssen, violin, Joe "Horse" Hall, piano, Gene Gifford, tanjo, guitar and arrangements, Stan Dennis, tass, and Tony Briglia, drums. At this point in time, Gray, whose real name was Glen Gray Knoblaugh, sat in the saxophone section while Mel Jenssen stood in front and the tand was simply called the Casa Loma Orchestra. The tand had incorporated in 1929 and Gray was the President. At a later date, Gray stopped playing and fronted the band which tecame known as Glen Gray and the Casa Loma orchestra.

The Casa Loma Orchestra was composed of possitly the friendliest and nicest group of men who ever played together in a touring tand but it was their faultless musicianship, precision execution and great arrangements that won them fame. Gene Gifford was possibly the test dance tand arranger of all time, a pioneer of swing arrangements and a master of tallads. Gifford's intricate swing arrangements were expertly performed by the precision Casa Loma brass, reed instrument and rhythm teams. There was too much arrangement and too much precision playing for some jazz critics who called the results "stiff." We do not care to argue with these critics. Some of the same critics have called the performances of Fletcher Henderson's land too loose and undisciplined and have said that Benny Goodman's performances of the same Henderson arrangements are "better" because they are executed with more discipline and precision. We will avoid the temptation to argue and just say that we think the Casa Loma Orchestra was great and that we like what they played.

This is early Casa Loma and the emphasis is on swing but the tallad influence is present. In the 1920's and early 1930's, tallads were played at a faster tempo than they were later. You can hear Pee Wee Hunt play hot trombone when he was in his prime, the etullient Pat Davis who occasionally played great tenor sax, and Clarence "Hutch" Hutchinrider, one of our favorite clarinet players.

JAZUM records are produced and distrituted by William C. Love, 5808 Northumberland St., Pittsturgh, Pa. 15217, USA. A catalog is available. Direct sale, dealer and distributor prices will be quoted on request. The best jazz from phonograph records, piano rolls, radio transcriptions, troadcasts, motion picture sound tracks, live performances and home recordings will be found on JAZUM records.

Endless Love



GREATEST

Fndless La Ross and Lionel Richie · Three nmodores · All This Love - El e · Love Child - Diana Ross and Turn Diana Ross · Touch Me In

The Morning-Diana Ross Robinson · I've

Never Been To Me-

Charlene ·

Being With You - Smokey With You Im

Born Again -Billy Preston and Syreeta

Side One:

1. LOVE CHILD -

Diana Ross & The Supremes

(Pam Sawyer, R. Deah Tuylor, Frank Wilson, Deke Richards)
Jobete Music Company, Inc. (ASC AP)/Stone Agate Music Division (BMI)
PRODUCED BY THE CLAN

WITH YOU I'M BORN AGAIN† – Billy Preston & Syreeta

(From the Motion Picture Soundtrack "Fast Break")
(David Shire, Carol Connors)

(David Shire, Carol Connors)
Check Out Music (BMI)
PROU(CED by Takles DI PASQUALE & DAVID SHI
Results Productions, Inc.
Executive Productions, Inc.
Executive Productions, Inc.

3. THREE TIMES A LADY***

(Lionel Richie)
bete Music Company, Inc./Libren Music (ASCAP)

L'VE NEVER REEN TO ME** -

4. I'VE NEVER BEEN TO ME*

(Ron Miller, Ken Hirsch)
Stone Dramond Music Corp. (BMI)
PRODUCED BY RON MILLER

5. IT'S MY TURN†† – Diana Ross

(From the Columbia Picture "It's My Turn")
(Michael Masser, Carol Bayer Sager)
Colgems-EMI Music Inc./Prince St. Music (ASCAP)/
Unichappell Music, Inc./Begonia Melodies, Inc. (BMI)

Side Two:

1. TOUCH ME IN THE MORNING*

(Ron Miller, Michael Masser)
Jobete Music Company, Inc. (ASCAP)/Stone Diamond
Music Corp. (BMI)
PRODUCED BY MICHAEL MASSER & TOM BAIRD

2. BEING WITH YOU††† -

Smokey Robinson
(William "Smokey" Robinson)
Bertam Music Co. (ASCAP)
PRODUCED BY GEORGE TOBIN in association with
MIKE PICCIRILLO for George Tobin Productions, Inc.

3. ENDLESS LOVE°° – Diana Ross & Lionel Richie

(From the Motion Picture "Endless Love")
(Lionel Richie)

P Muss Wheekman Music (ASCAP) (Administrator, Intersong USA)

4. ALL THIS LOVE° -El DeBarge with DeBarge

(El DeBarge)
Jobete Music Company, Inc. (ASCAP)
PRODUCED BY IRIS GORDY & EL DeBARGE
Executive Producer Berry Gordy

COMPILED & MASTERED BY JOHN MATOUSEK AT MOTOWN/HITSVILLE RECORDING STUDIOS, HOLLYWOOD, CALIFORNIA



COUNTRY AND WESTERN SOUL

FAYE TUCKER STEREORDS RECORDS S2108







SIDE A. VOU'LL NEVER BE MINE AGAIN SOMETHING TELLS ME OUT OF YOUR HEART MY HEART GETS ALL THE BREAKS IN THE PINES DOWN IN THE VALLEY

SIDE B:

TRUE LOVE YOU CAN'T BUY I'LL PICK UP MY HEART AND GO HOME

YOU SAID I'D NEVER LOVE AGAIN

BILL BAILEY

WE WERE BORN THE MOMENT WE MET

RED RIVER VALLEY

PERSONNEL AND INSTRUMENTATION

Saxophone Boots Randolph Rass

Drums

Buddy Killen

Cuitare

Piano Hargus Robbins

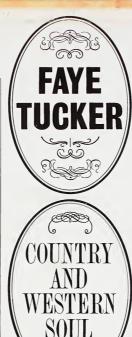
Kelso Herston Pete Drake Ray Edenton Thomas Martin Wavne Moss

Murrey Harman Harmonica

Charlie McCov

TIME RECORDS, INC., 2 WEST 45TH ST., NEW YORK, N.Y. 10036

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Fave Tucker was born in Athens, Alabama, in 1940. At the age of eight her family moved to Orlando, Florida, and Fave started to sing on Station WJMW. As you can see, Fave started her career at quite an early age. When she was eleven. Fave moved over to WORZ and then she appeared regu-

I, KORVETTE

larly on WDBO at the age of fourteen.

STEREO

TIME RECORDS

After her numerous years of experience on radio and TV. Fave branched out and began singing at the local clubs in and around Orlando. She immediately acquired a dedicated following and became one of Orlando's popular attractions.

Blessed with a keen sense of musicianship and an excellent sense of rhythm, Fave's quality is original and distinctive with not only a true country feeling. but also phrasing that is as good as that of any pop singer. It's not fair to compare her to any other pop singer, so I leave it to the listener's taste.

As stated before, Fave finally went to Nashville and the result was the first album she ever recorded. The tunes were all carefully chosen, as well as the musicians who accompanied Faye, "YOU'LL NEVER BE MINE AGAIN" is a great opener which points out Fave's excellent pop quality. "SOMETHING TELLS ME." "OUT OF YOUR HEART" and "I'LL PICK UP MY HEART AND GO HOME" show off Fave's articulate country style, especially the way her notes fade away and then come back again as if coming from nowhere. "TRUE LOVE YOU CAN'T BUY" is Fave in the pop style once more, while "BILL BAILEY" is a complete switch-a real rocker in which Fave really

The balance of the repertoire projects Faye in the authentic country vein and affords the listener a chance to hear a quality rarely heard today. Fave Tucker obtained that first break when she walked into Buddy Killen's office in Nashville, and Killen brought her to the attention of Bob Shad. Now she's on the road toward world-wide success. After hearing Fave on this album you'll have to admit that with her unique talent, it will be a very short road.

Artist & Repertoire Original Recording Engineer Selby Coffen Mastering Liner Notes Production Coordinator Album Coordination Typography Album Design Printing & Fabrication Cover Photograph

Bob Shad Hal Diepold Peter Spargo Harry Ringler Arpena Spargo The Composing Room, Inc. Moskof-Morrison Inc. Globe Albums Inc.

Bill Forshee





AU TEMPS DU OTTON





AU TEMPS DU COTTON CLUB

2604811 MP 211

LA MUSIQUE DE DUKE FLLINGTON

- 1. THE MOOCHE (a) (Ellinaton / Mills) Ed. La Fleur
- 2. HOT AND BOTHERED (a) (Ellington) Ed. Mills Music Ltd.
- 3. BLACK AND TAN FANTASY (b) (Miley / Ellington) Ed. Lowrence Wright
- 4. BUGLE CALL RAG (c) (Pettis / Mills / Schoobel) Ed. Lawrence Wright
- 5. DIGA DIGA DOO (d) (Fields / McHugh) Ed. Lawrence Wright
- 6. GOIN' TO TOWN (e)
- (Ellington / Miley) Ed. Mills Music Ltd

- 1. OLD MAN BLUES (f) (Ellinaton / Mills) Ed. Chappell Music Ltd.
- 2. JUNGLE JAMBOREE (a) (Razof / Woller / Brooks) Ed. Lawrence Wright / Mills Music
- 3. LAZY DUKE (h) (Ellington) Ed. Mills Music Ltd
- 4. SYNCOPATED SHUFFLE (i) (Ellinaton) Ed. Mills Music Ltd
- 5 ROCKIN' IN RHYTHM (f) (Ellington / Carney / Mills) Ed. Lawrence Wright
- 6. MOOD INDIGO (f) (Ellington / Mills)

Ed. Chappell Lawrence Wright

(a) Duke Ellinaton & his Orchestra: Duke Ellington: piano - Bubber Miley, Arthur Whetsol: trompettes - Joe Nanton: trombone - Johnny Hodgies : clarinette saxo alto et baryton Harry Carney: clarinette, saxo alto et baryton Borney Bioard: clarinette, saxo ténor - Fred Guy: banio Lannia Johnson: auitare Wellman Braud: contrebasse - Sonny Green: batterie Baby Cox. The Palmer Brothers: vocaux. Enregistré à New York le 1er octobre 1928.

(b) Duke Ellington & his Orchestra: Duke Ellington: pigno - Jabbo Smith. Louis Metcalf: trampettes Joe Nanton: trombone - Otto Hardwick : saxo alto. soprono et boryton - Horry Corney clarinette, soxo alto et baryton - Rudy Jackson: clorinette, soxo ténor - Fred Guy: banjo - Wellmon Braud: contrebasse -Sonny Greer: batterie. Enregistré à New York le 3 novembre 1927.

(c) The Washingtonions Duke Ellington: pigno - Bubber Miley. Louis Metcalf: trompettes - Joe Nanton: trombone - Otto Flordwick : saxo olto, soprono et baryton - Harry Corney: clorinette, saxo alto et boryton - Barney Biggrd: clarinette, soxo ténor - Fred Guy: banjo - Wellmon Braud: contrebasse -Sonny Green: botterie. Enregistré à New York le 9 janvier 1928.

(d) The Washingtonians: Duke Ellington: piano: Bubber Miley. Louis Metcolf: trompettes - Joe Nanton: trombone Otto Hardwick: saxo alto, soprano et baryton : Harry Carney: clarinette, saxo alto et baryton - Barney Bigard: clarinette, saxo ténor - Fred Guy: banjo - Wellman Braud: contrebasse Sonny Greer: batterie - Irving Mills: voix. Enregistré à New York en mars 1928.

(e) Duke Ellington & his Cotton Club Orchestra.

Duke Ellington: piano Bubber Miley, Arthur Whetsol, Freddy Jenkins: trampettes Joe Nanton: trambone Johnny Hodges: clarinette, saxo alto et baryton Otto Hardwick: saxo alto et baryton Harry Carney: clarinette, saxo alto et baryton - Barney Bigard : clarinette. saxo ténor - Fred Guy: banjo - Lonnie Johnson: quitare - Wellman Broud: contrebasse - Sonny Green: batterie. Enregistré à New York le 15 novembre 1928

(f) The Horlem Footwarmers: Duke Ellington: pigno - Arthur Whetsol Freddy Jenkins, Cootie Williams: trompettes - Joe Nanton, Juan Tizol: trombones - Borney Biggrd: clarinette et saxo ténor - Johnny Hodges: clarinette. saxo alto et sopiano. Harry Carney clarinette, soxo alto et baryton : Fred Guy. bonio - Wellman Braud: contrebasse Sonny Green: botterie. Enregistré à New York le 30 actobre 1930.

(g) The Horlem Footwarmers: Duke Ellington: pigno - Arthur Whetsol: trompette - Joe Nanton : trombone Borney Bigard: clorinette et saxo ténor-Fred Guy: banio - Wellman Braud: contrebasse Sonny Green: botterie. Enregistré à New York le 2 goût 1929.

(h) The Harlem Footwormers: Duke Ellington: piano - Cootie Williams: trompette - Joe Nanton: trombone-Harry Corney: clarinette, saxo alto et baryton Barney Bigard: clarinette et saxo tónor Fred Guy : banio - Sonny Greer: botterie. Enregistré à New York le 20 novembre 1929.

(i) The Harlem Footwormers: Duke Ellington: piano Arthur Whetsol, Freddy Jonkins, Cootie Williams, trompettes | Joe Nanton, Juan Tizol: trambones - Barney Bigard : clarinette et saxo ténor : Johnny Hodges : clarinette, saxo alto et soprano - Harry Carney: clarinette, saxo alto et baryton - Fred Guy banio Wellman Braud: contrebasse Sonny Greer: ballerie. Enregistré à New York le 20 novembre 1929.

réé en 1918 dans le quartier noir de Harlem. le Cotton Club était devenu, dans les années 20, un des plus

fameux cabarets new-vorkais. Il partageait avec le Kentucky Club les taveurs d'une riche clientèle blanche qui venait v chercher un mélange d'exotisme noir, d'érotisme, d'alcool et de musique de danse.

En 1927, Duke Ellington, alors âgé de 28 ans, obtient grâce à son associé et impresario Irving Mills l'engagement de son orchestre au Cotton Club, prenant ainsi la succession du big band de King Oliver.

L'orchestre devait jouer pour les danseurs mais il devait également fournir le décor musical des numéros de music-hall. D'où la profusion et la variété des arrangements et des compositions créés par le Duke à cette époque, dont les plus célèbres demeurent The Mooche, Black and Tan Fantasy, Rockin' in Rhythm, Bugle Call Rag, Mood Indigo... tous présents sur ce recueil.

Duke Ellington devait animer les soirées du Cotton Club jusqu'en 1932, à l'exception d'un voyage en Californie pour le tournage de « Check and double check» en 1930. Lui succédérent ensuite les grandes formations de Cab Calloway puis de limmy Lunceford...

Photo Harlingue Collection Roger Viollet Création album : Pierre Marquette Disque grayé et pressé en France par : PATTIE MARCORE TEST

"THE JAZZ CLUB" est une collection éditée por

MUSIC FOR Une division de Puthé Marconi S.A. 2. rue Emile Pothé 78400 Chotou



For by grace are ye saved through faith; and that not of yourselves: it is the gift of God: Ephesians 2:8

SIDE ONE ELIJAH ROCK - 4:13 Solo: Sandra Verner THE GIFT OF GOD - 4:32

NEVER FORGET - 4:35 LORD I THANK YOU - 6:25 Solo: Alicia Hunte

SIDE TWO LOOK AT GOD - 4:33 Solo: Rita Womack HE TOOK IT ALL TO THE CROSS - 3:22 ONLY GOD - 2:42
Solo: Rosallnd Thompkins
ONE THING I HAVE DESIRED
OF THE LORD - 4:32
Narrator: Elder W. T. Greene



All longs written by Rossind C. Thompships second—Hill GOK IT ALL TO THE GOKS; written by Waress Derham of ELIJAH ECOK Arrangeolf Decaphed C. Thompships. Special Thanks to Musicians for all sones on allow needy ToNI THING KNAY I DISKIND OF HILL 1000. Films on Belvin KNAY I DISKIND OF HILL 1000. Films on Belvin KNAY I DISKIND OF HILL 1000. Films on Belvin KNAY I DISKIND OF HILL 1000. Films on Belvin KNAY I DISKIND OF HILL 1000. Films on Belvin KNAY I DISKIND OF HILL 1000. Films of H

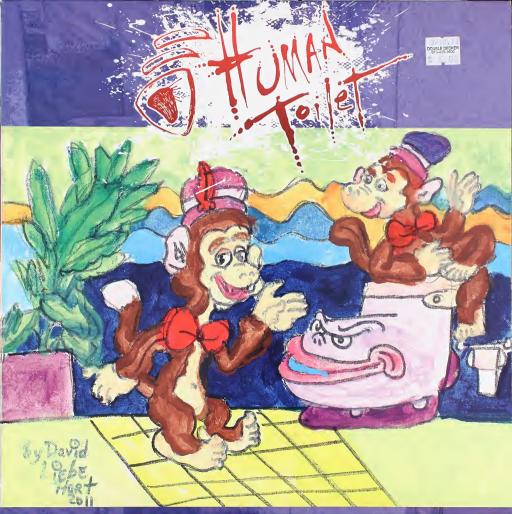
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Dr. Sherman S. Howard, Pastor
Rosallnd C. Thompkins, Minister of Music
"Bless the Lord, oh my soul, and that is within me bless

Reachine C. Thoughes, Minister of Musec. But Minister of Musec. But Holds Nat Journal of my sood, and that it within markets in Holds Nat Journal of Minister of Musec. But Holds Nat Journal of Minister of Musec. But Holds Nat Journal of Minister of Musec. But Holds National States of Minister of Musec. But Holds National Nati

The primary concern of the New Bethel Church of God in Christ Radio-Concert Choir is that through their singing God Will touch, uplift and encourage you.





HUMAN FOILET

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LOW LIFE

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GIULIAN I TIME
THE LONG CON

GARY SUAREZ: VOCALS

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CHRIS COLUZZI: DRUMS

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MASTERED BY STEVE FALLONE AT STERLING SOUND MANHATTAN

ALL SONGS WRITTEN BY HUMAN TOILET. PUBLISHED BY NOAMJAMSKI MUSIC (ASCAP)

POET LAUREATE - GARY SUAREZ

FRONT COVER ART BY DAVID LIEBE HART HUMAN TOILET LOGO BY GRAHAM REZNICK LAYOUT AND DESIGN BY ALAN ROBERT

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Waltz At Big Sky



KM Burbank, Californi

CUSTOMPRESSED
ON
KC 569 BLEND
PREMIUM
VIRGIN VINYL
AUDIOPHILE



Waltz At Big Sky



Side One

Suite To The Waltz At Big Sky (Jan Gain, Larry Michael Lee)

Mountain Hymn (Jan Gain)

Dream Dance (Jon Gain, Larry Michael Lee)

Side Twa

In My Imagination
(Jan Gain, Larry Michael Lee)

(Jan Gain)

Lullaby To Laura

You've Given Me The Look Of Love (Jan Goin)

Return To The Homeland (Jon Goin) Ca-praduced by Larry Michael Lee and Jan Goin

All Instruments: Jon Goin

Drum Pragramming: Jan Gain and Larry Michael Lee

Recorded and mixed by Larry Michael Lee at Leche Recording Warkshap, Nashville, Tennessee

Mixing af "Suite ta the Waltz at Big Sky", "Return ta the Hameland" and "Dream Dance" assisted by Warren Petersan

Piana recarded at SyncraSaund, Nashville, Tennessee, assisted by Jahn Wiles

Digital editing by Milan Bagdan Anolog recording, digitally mixed

Mastered by Glenn Meadaws at Masterfanics, Nashville, Tennessee. Custom pressed an KC 569 Blend Premium Virgin Vinyl.

I wish to extend sincere thanks to the following: The Classic Axe, Joe Gloser, JW Janes Guitars, Glann and Margaret Meadaws, Rabin Mitchell, Byerty Music, Carner Music and Cartage, Phil Naish, Warren Peterson, Narbert Puhram, Daug Sarrett, Carlo Saund, Profound Sound, Ile Stubblefield, Studio Supply, Carl Tatz and Dave Wilkerson.

My deepest gratitude to Tony Brawn at MCA/Moster Series for the appartunity to fulfill a lifelong dream.

Thank you, Lorry for your friendship, potience and willingness to take the extra step.

Laura, your support and encouragement mean everything to me.

Dedicated, with Love, ta Paul and Margaret Goin.

Art Direction: Simon Levy Design: Virginio Teom Illustration: Bill Imhoff Bock Cover Phota: Larry Dixan "Rules are being rewritten an all levels of life. I believe that we are entering into a Golden Age, a true Renaissance of the Arts. New dimensions of experience are ovoilable to those who are interested in expanding themselves to their full patential. This music is an expression of my Gratitude, and Love, for all Life."

JON GOIN

Jan Gain has warked as a studio musician for artists such as Dove Loggins, Ronine Millsap, Michael Jahnson, Nonci Griffini, Kenny Rogers, The Crusaders and Hally Dunn. Teamed with producer Larry Michael Lee, Jon weaves a colorful tapestry of musical styles, including: "New Age" ambience, R&B, Pap, Fallk/Ethnic and Contemparary Classical.



JOH GOIN





SIDE 1

SIDE 2

ALFONSO DAVE HARGER FRONTIERS SCOTT GRISWOLD

ADIRONDACK DAVE HARGER THE STRAIGHT MAN SCOTT GRISWOLD

SNOWSHOE DAVE HARGER GHOST DANCER DAVE HARGER

THE OLD WEST AT NIGHT SCOTT GRISWOLD

Dave Harger • Alto Sax, Melodica, Pennywhistie • Scott Griswold • Keyboards Dave Brown • Guitars, Keyboards • Steve Trettel • Drums • Randy Venturini • Bass

Keyboard Programming . Dave Brown, Neal Cappellino



Engineered by Tim Bomba Recorded at Long Yiew Farm, North Brookfield Massachusetts. August 4-8, 1987 Assistant Engineers. Neal Cappellino, Marliese Quance, Kerry Roehr

> Mixed at Blue Jay Studio, Carlisle Massachusetts August 9-12, 1987 Assistant Engineer: Mark Tanzer

> > Mastered at Masterdisk, New York

Cover Photo: View Finder Band Photo: 'David Schuster Printed: Sukolsky Brunelle Photographics Jacket Made in Canada Jacket Design by Elizabeth Tracy

Executive Producers: Music Men Ventures, Inc. Produced by Dave Harger Group and Tim Bomba

Special Thanks to Betty and Raiph, Dan, John, Sue and Kathe.

SEAT OF YOUR PANTS RECORDS

*

CONTACT: Dave Harger 412-258-2523 Scott Griswold 412 691 2262

DAVE HADGED COOLD DELEASES FIDST ALBUM

DAVE HARGER GROUP, a Pittsburgh-based hand of eclectic style, has announced the release of its first album, Radio Ranch. The hand has five members and focuses on a high-energy sound using original material. The style of DAVE HARGER GROUP is a profusion of jazz. rock, new-age, and country elements.

Radio Ranch will appear in area record outlets today in the LP format, with the cassette format to follow in the near future. The album contains seven original instrumental pieces by two members of the band

DAVE HARGER GROUP has attracted a loval audience through its many appearances in local jazz clubs, including Anthony's Jazz Lounge, Southside; Jazz on Liberty, Downtown; and Papillon, Greentree. The group was voted "Best Jazz Combo" by the In Pittsburgh Readers' Poll in 1987, and has been invited to play at the Three Rivers Arts Festival on June 19 as the warm-up band for Hiram Bullock.

The members of the group are: Dave Harger, alto saxophone, of Courtney, Pennsylvania; Scott Griswold, keyboards, from Shadyside; Dave Brown, guitar, from Dormont; Randy Venturini, bass, from Dormont; and Steve Trettel, drums, from Greentree,

The album was recorded in August 1987 at Long View Farm, North Brookfield, Massachusetts, a studio also used by the Pat Metheny Group, J. Geils Band, and Arlo Guthrie. The engineer and co-producer (with the group) is Tim Bomba, who has worked with Billy Cobham, George Duke, the Rolling Stones, James Taylor, and Carly Simon. Bomba recently engineered an album for the metal band Faster Pussycat.

Mixing was done at Blue Jay Studio, Carlisle, Massachusetts, and mastering at Masterdisk, New York City, by Howie Weinberg. The album was issued by Seat of Your Pants Records. The pieces composed by Dave Harger are "Alfonso," "Adirondack," "Snowshoe" and "Ghost Dancer." Those composed by Scott Griswold are "Frontiers," "The Old West at Night" and "The Straight Man."

Music critic Richard Schulz has noted the "energy and love of their music that the musicians delivered in full measure to the audience . . ."

[WQED-FM Sunday Arts Magazine, April 26, 1987]

DAVE HARGER, alto saxophone, attended the Berklee School of Music in Boston, Massachusetts and the Comish Institute in Seattle, Washington. In Washington he studied with ECM recording artists Gary Peacock and Art Lande. In addition to his credits with his current band, he has performed locally with guitarist Larry Coryell.

SCOTT GRISWOLD, keyboards, graduated from the University of Pittsburgh where he majored in music and studied classical piano with Natalie Phillips. He has performed locally with Herbie Mann and the Dwayne Dolphin Quintet. His other compositions include an improvised piano piece, "Before I Knocked" for the Pittsburgh Dance Alloy, and "Maritza," which was recorded by Nathan Davis on his Faces of Love album.

DAVE BROWN, guitar, studied music at the University of Pittsburgh and Berklee School of Music, Boston. He played in the Middelheim Jazz Festival in Brussels, Belgium, in 1985, and has performed locally with Larry Coryell, Herbie Hancock, Stanley Turrentine, and Lew Tabakin.

RANDY VENTURINI, bass, attended Duquesne University School of Music where he studied with Eric Kloss, Jeff Mangone, and Robert Leininger. He has performed locally with Modern Times. He played the string bass in the Pittsbrugh Youth Symphony for five years and in the Westmoreland Symphony Orchestra.

STEVE TRETTEL, drums, graduated from Ohio University School of Music as a performance major in classical percussion. He has performed locally with Modern Times and Rolando Morales and Forward.



SIDE ONE

SHAKE GQ (3:30) SAD GIRL GQ (3:03)

YOU SURE LOOK GOOD TO ME Phyllis Hyman (4:15)

SHE'S GONE

Norman Connors (3:59) SOMETHING ABOUT YOU Angela Bofill (4:03)

BREAK IT TO ME GENTLY
Angela Bofill (3:53)
Total Side One

SIDE TWO

FUNGI MAMA

Tom Browne (3:59) CHARISMA

LIST

Tom Browne (3:42) IT'S MY TURN

Aretha Franklin (4:15)
MAKE IT EASY ON YOURSELF

Michael Henderson (3:51)
"B" MOVIE

Gil Scott-Heron (4:57)

Total Side Two (20:44)

The Best In Black Music The Whole Year Round



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Side A JUMP DITTY 12:30 HONEYSUCKLE ROSE 4:11

JOE CARROLL, Vocals RONNIE CUBER. baritone sax TURK MAURO, tenor sax MIKE MO. bass clarinet GREG KOGAN, piano CALVIN HILL, bass KENNY WASHINGTON.

Recorded live at Jazzmania Society, NYC June, 1978 Side B YES, SIR. THAT'S MY BABY 5:23 WAH WAH BLUES 5:53 WATCH WHAT HAPPENS 5:55 SCHOOL DAYS 2:52

Personnel: JOE CARROLL, vocals MIKE MO. tenor sax HARRIS SIMON, piano CALVIN HILL, bass HAROLD WHITE, drums

Recorded live at Jazzmania Society, NYC April 1978

Joe Carroll was born in Philadelphia Nov. 25, 1915 and died at his home in Brooklyn Feb. 1. 1981. His fame was at its peak during his tenure as vocalist with the Dizzy Gillespie Big Band from 1949-1954, where his own scat classics "Oo-shoobe-doo-be" and "School Days," among others, achieved popularity. Dizzy often joined him for impromptu scat duets that became high comic musical masterpieces. For a couple of years during the 60's, Joe was the main man with the Woody Herman Herd. His "star" faded in the intervening years until his death at age 65, but not his talent. His talent matured and grew. He struggled to get topdrawer gigs and recording dates, and occasionally landed them, but more often than not suffered dry spells and having to work in very small clubs; sometimes with excellent musicians who were also forced to work small gigs, but often with inferior musicians who didn't even know the tunes. He became another "jazz legend" who was largely ignored. Had he lived a few more years, I'm sure he would have been "rediscovered" and enjoyed the recognition and opportunities that an artistentertainer of his stature

was due.

He was due, because beyond his ebullient personality and skills as an entertainer, he was an important jazz artist. He molded a style of scatsinging that was originally inspired by swing-era scattinging pioneer Leo Watson but became uniquely a Joe Carroll expression. His vocal equipment was limited in its range and precision, but he was rhythmi-cally brilliant, wonderfully imaginative, and full of humor. Above all, like only the greatest artists can do, he could not only swing his ass off but could make everybody in the band swing harder than they knew they had it in them.

He was nicknamed Joe "Bebop"

Carroll, and the "man with the happy sound." Joe knew how to be happy, and he knew how to make everyone around him glow with what was inside him: a simple, irrepressible joy in being alive, performing, and making good music. He was irresistibly lovable offstage and on, where he made you "feel good." To Joe, making people "feel good" was primary. He worked at it, exhorted the audience to "make him feel good," "make him happy," or "make him know you like him" after his sidemen's solos. What musician could resist playing his heart for such a leader?



Joe's work here on Jump Ditty has to be one of the greatest scat choruses in history, an incredibly breathtaking blast that makes you want to jump right out of your chair, as the audience did that night. You feel the extra "thing" all the cats are putting out because Joe is making them swing that little extra, and you know from some of the names here, these cats are already heavy swingers. You can hear Joe's spoken intros, enjoy his humor and warmth, be part of the spontaneous interplay and the love in that room. This record captures the later period Joe Carroll (1978) which has different qualities from his earlier recordings. His style here is less manings. His style here is less main-nered, more mature, yet not in any way "polished." He was too restless and enthusiastic a person to spend time working onhis rough edges, so he left them alone and worked on his essences. And this record, to me, comes closest to capturing the rare essence that was, and is, Joe Carroll.

Now it's time for you to give it a listen, so forget all of this and do what Joe Carroll would always say: "Have a ball, baby, have a ball."

Mike Morgenstern (Note: I am not now nor have I ever been Dan Morgenstern or Mark Morganelli)

41222

JAZZMANIA RECORDS 60 Pineapple Street, Dept. 7B Brooklyn, N.Y. 11201 (718) 852-3572



Produced by MIKE MORGENSTERN Cover Design: MARK LARSON Recent Photos: RAY ROSS Special Consultant: ALMA CARROLL





adiós a mi tierra EDUARDO ZURITA

LADO 1

ALMA EN LOS LABIOS - Pasillo
REPROCHE - Pasillo
VAN CANTANDO POR LA SIERRA - Yaraví

ALEGRIAS - Pasillo

AL MORIR DE LAS TARDES - Pasillo

LADO 2

SOMBRAS -Pasillo

LAMPARILLA - Pasillo
LA CANCION DE LOS ANDES - Yarayí

ANGEL DE LUZ - Pasillo

ROMANCE DE MI DESTINO - Pasillo

VAMOS LINDA - Pasillo

Grabado en: Iaysina Studios - Nueva York Por : Ing. Carlos Zaragoza Fabricado por : IFESA Dirección: Eduardo Zurita Co-producción: Remo Records-Candil

LAS MELODIAS DE "ADIOS A MI TIERRA"

Alma en los Labios - Fco. Paredes Herrera

"Es un corazón enamorado que canta con el alma en los labios... Cuando de nuestro amor la llama apasionada..."

Reproche - Cueva Celi

Van cantando por la Sierra - Tradicional

"Mientras va muriendo el día se oyen tristes lamentos de hojarascas y de flores como si llevara el viento el eco de mis canciones. La noche a soñar convida, se duerme el viento en las flores silencio pue está dormida, la dueña de mis amores."

Alegrías - Inocencio Granja -

"El color de los anacos correteando por el trigo la sonrisa de los longos olvidados por un rato de sus penas". E. Zurita Al morir de las tardes — . — José I. Canelos "Avecilla del huerto que entonando en fu canto

"Avecilla del huerto que entonando en tu canto una pena tan honda como el viento y el mar yo también en mis noches de angustias y de llanto he rimado la pena de sufrir y de amar."

Sombras - Carlos Brito-

"Penumbra de dolor, azules horas como un olor de rosas y un adiós presentido."..

Lamparilla —Miguel Angel Cazares

"...Son las lágrimas, jugo misterioso..."

La Canción de los Andes —Constantino Mendoza—
"Un pueblo refleja lo que su Historia ha sembrado, canciones melancólicas, mies de opresión y tristeza" E, Zurita

Angel de Luz -Benigna Dávalos-

es la rosa de los vientos.

". El recuerdo y la ternura que inspiran al corazón de una mujer". ."

Romance de mi destino — Genzalo Vera Santos — Abel Romeo Castillo—
"Todo lo que quise yo
tuve que dejario lejos,
siempre tengo que escapar me
y abandona 1 o que quiero.
Nadie como yo nació
la única filor que conozco

THE LINGOLIS



SIDE ONE

THE MINSTREL BOY (7.12)

(Ralke-Patrick)

PALLO PALLO (THE SHEIK OF MONTEGO BAY) (3:06)

RIDE THE HIGH COUNTRY (2-41) (Darby-Bassman)

THE FOX (150)

(The Lincolns)

KEVIN BERRY (2.42) (The Lincolns-Geller)

MANITOU (3:45) (Wayne-Edwards)

SIDE TWO LITTLE ZULU BOY (HAMBA LALA) (2:32)

KARI WAITS FOR ME (2:14) (Gilkyson-Dehr-Miller)

HOT CRAWFISH (2:55) (Gilkyson-Debr-Miller)

BLUE MOUNTAIN (2:28)

(Gilkyson-Dehr-Miller)

SUMMER'S COME AND GONE (2/19) (Gilkyson-Dehr)

POOR BOY (2:26) (The Lincolns)











THE LINCOLNS

Cover Photo: Tommy Mitchell

Today, there are more students and more willing audiences of folk music than ever before. One can hear songs performed singly and in groups in a variety of gathering places—outdoor festivals, barrs, bars, coffee houses, clubs, theatrs, universities, anybody's living room—depending on what you want to hear and where you choose be hear it. The modern folk singer has not necessarily ridden the troid, fumbled down from some observe Appalachian mountain, nor enjoyed the commacking of a jumple camp. The down from some observe Appalachian mountain, nor enjoyed the commacking to jumple camp. The solid properties of the solid prope

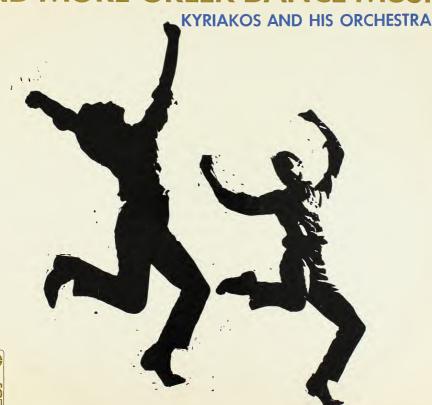
All of which leads me to my favorite group, who have all the qualifications of the avante-grafe [olk] to inget—only more so. The Lincoins have that special blend of friendship and harmony which (and I have write nostalgically) finds itself so often in the formative years of college association. Although they had a known each other for a long time in or around Champaign, Illinois, it was not until they attended the University, joined the same fraternity, that they realized what each could offer the other—and us—in the realm of folks once.

Kirby Johnson, Rick Jarrard, Ed Wade and George Patterson form a fine looking group whose average age is 22, and hey are all standing on the threshold of an extraordinary career in the kind of music they know and love best. Young as they are, they have managed to squeeze in a lot of experience after leaving college to bring direct variety of beautiful songs to the public. This experience, which removes them far from the ranks of amateur groups, derives from concert given at many Midwest universities, performances at Lake Tahoe, Disneyland Hotel, Estes Park, Phoenis and, more recently, various clubs around Los Angeles, in addition to logging many hours on radio and television between trips.

Although The Lincolns may never have studied law in Illinois, they came as close to it as they could by using the name of a man who once practiced in their neighborhood; and I am sure that old "Abe" would have enjoyed listening to these songs as much as you will when you lean back and hear their relaxing music.

The well-known folk singer, compover and leader of The Easy Riders, Tetry Gilkyron "discovered" The Liucolus and has been responsible for guiding their career.

THEME FROM ZORBA THE GREEK AND MORE GREEK DANCE MUSIC







THEME FROM ZORBA THE GREEK AND MORE GREEK DANCE MUSIC

KYRIAKOS AND HIS ORCHESTRA RECORDED IN EUROPE



Greek dance music has always had a special appeal for most people. Along with Italian music, it is the most popular foreign music being recorded today. Probably the most unique and odd sounding instruments are used by Greek ensembles and, this too, adds interest and color to this music.

More recently, an even greater interest in Greek music has been underscored by the success of the motion picture, "Zorba The Greek". The critical praise showered on this picture included unanimous acclaim for the music. The highlight of the picture is, of course, the now famous Zirtaki dance performed by the film's star, Anthony Quinn. The dance music remains as unforgettable as Quinn's performance.

Leading off with this dance theme from "Zorba The Greek", Kyriakos and his Orchestra present some of the most exciting, authentic Greek dance music ever recorded. All the zest, the joyous rhythm that is inherent in Greek dances is conveyed by Kyriakos and his musicians. At times the joy, the excitement, is implied, at other times it builds as the dance tempo quickens until finally it overwhelms you.

Kyriakos and His Orchestra are renowned throughout the European continent. This new album serves to introduce the maestro and his ensemble to this country. The introduction fills the grooves of this collection with an infectious, irresistable dance rhythm that is certain to move you out of your seat and on to the dance floor. You don't have to be Greek to appreciate the music of Kyriakos — you only have to enjoy dancing and the sound his orchestra creates.

"The Greeks had a word for it" — in this instance, the word is dance — and the dance never sounded more wonderful than it does in this program of Greek dance music. This album was originally recorded in monophonic sound and has been electronically processed for stereophonic reproduction

SIDE I THEME FROM ZORBA THE GREEK 3:14 ASCAP KYMATA 3:00 BMI MIA FORA MONAHA FTANI MIKRO TAXIDI STO YALO MONAXIA 2:25 BMI

SIDE 2 SYNNEFA PLATIA 3:07 BMI I TAPINI 2:20 BMI TSIFTFTELL 2:57 BM1 FFTA EVODOMADES 3:03 BM1 ILIACHTIDA 2:35 BMI FROTIKO 2:17 BM1

OTAN TIN NYKTA

2:14 BM1

4 CORNERS RECORDS, NEW YORK, N.Y. 10022

MEMBER RECORD INDUSTRY ASSOCIATION OF AMERICA





una MAMMA canta una NINNA-NANNA

ITALIAN LULLABYS



NINNA – NANNA

MATTINATA

SANTA LUCIA

VIENI SUL MAR

CHITARRA ROMANA

SANTA LUCIA LUNTANA

LA PICCININA

CIAO, CIAO, BAMBINA

TORNA A SORRIENTO

Featuring the Voice of SALLY BIANCO



UNA MAMMA CANTA UNA NINNA-NANNA

featuring the voice of SALLY BIANCO

The beautiful sounds and sights of this world are many, but there is probably none more beautiful than that of a mother cuddling her child as she sings to him a lullaby.

Although the word "lullaby" is seldom used in reference to some of the selections in this album — their heritage from mother to child through the years leads us to believe that any song a mother sings to her child, can be called a "lullaby".

Tracing the origin of most lullabys is an impossibility. All religions have them. Every language has its own. No one ever seems to know how old they are. They all just seem to come from mamma.

The lullaby, more than any other type of music, is music from the heart. It's warmth, sincerity and tenderness are so basic that an aura of holiness seems to surround it.

Although most music is composed, the deep beauty of lullaby's leads one to believe that they were never really "written".

The Iullaby must have come into being together with the trees, the sky, the sea and the voices of birds. Only a mother, experiencing the indescribable closeness that exists when she is living through an intimate moment with one of her off-springs, could possibly be the composer of a true Iullaby.

The Italian songs (Iullaby's) contained in this album certainly rank with the most beautiful. Gradually through the years they have became an intimate part of Italian life — a part of Italian folk-lore.

The melodies and the lyrics may be altered slightly from one generation to the next but the tender quality within each remains the same.

In this album, we hear nine of the most beautiful and favorite Italian "lullabys" sung, of course, in Italian by Miss Sally Bianco.

For those who have, in their childhood enjoyed the great pleasure of hearing their mother sing them or their sisters and brothers to sleep, this album will recall many fond memories. It is an album which will add many tender moments to every Italian home.

ABOUT THE VOCALIST

Sally Bianco has been singing Italian songs all her life. We feel that her warm and sincere quality portrays the emotional closeness of a mother singing to her child.

Photo by FRANK LEONARDO

Grandmother and her great grandchild on front cover are: ANGELA TERRANOVA and JOSEPH SCAVONE

una MAMMA canta una NINNA-NANNA

ITALIAN LULLABYS



NINNA - NANNA

MATTINATA

SANTA LUCIA

VIENI SUL MAR

CHITARRA ROMANA

SANTA LUCIA LUNTANA

LA PICCININA

CIAO, CIAO, BAMBINA

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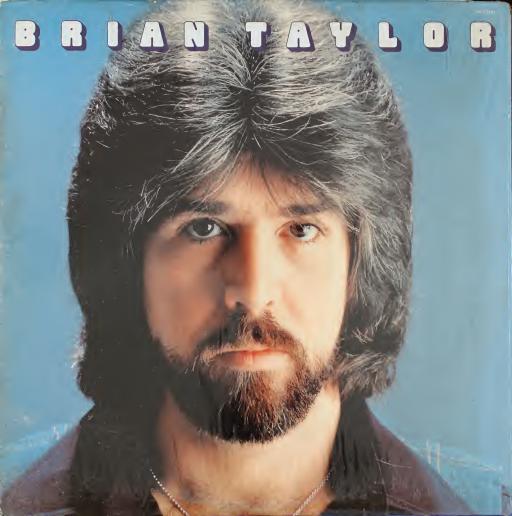
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THE GOODTIME WASHBOARD THREE



* OAKLAND * ORPHAN ANNIE * DON'T GIVE ME NO GOOSE FOR CHRISTMAS, GRANDMA * NO ONE LOVES YOU ANY BETTER THAN YOUR MA-DOUBLE-MMY * UKELELE LADY * WHY DO THEY ALWAYS SAY, NO? * AN IRANEIS O * P.G. ME. * WHO WALKS IN WHEN, I WALK OUT? * TAKE YOUR GIVE TO THE MOVIES ** I'D RATHER BE A NEWSBOY IN THE U.S.A. THAN A RULER IN A FOREIGN LAND



MOLL LOW GULE

THE GOOD TIME WASHBOARD THREE



HERE ARE LITERALLY THOUSANDS of songs from 1880 thru 1930 that have been wrongly forgotten. These old gems, when sung with spunk and enthusiasm and a slight tongue-in-check attitude, have an ageless aura

tongue-in-cheek attitude, have an ageless aura about them. The GOOD TIME WASHBOARD THREE has dedicated itself to these songs and to the happy feeling they generate.

The GTWT is part jazz of the New Orleans-San Francisco variety; part folk music because of the instrumentation, and part vaudeville because of the songs and their style. From their huge collection of old sheet music and thousands of old records they have built a repertoire of over 200 songs and are adding "new" old songs constantly. Then too, they write songs like "Osalkand" and "Don't Blame the P.G. &E. Pal."

In their instrumentation the banjo is obvious but the other instruments need some explanation; the washboard is a conglomeration of taxicah borns, oriental temple blocks, bicycle horns, cowbells and two washboards back-to-back. The design is original but washboards as musical instruments go back to the turn of the century when they were found in hundreds of New Orleans Jazz groups. The washtub is just that: an inverted washtub with a bass string ("A") tied to a hoe handle and secured with a knot through the bottom of the tub. Its history goes back to Africa where there are numerous variations found even today.

ABOUT THE SONGS

- 1. "ORPHAN ANNIE"—This is the authentic theme song of the "Orphan Annie" radio show. This song will bring back memories to all over 30 years of age who used to spend the late afternoons glued to the old Atwater-Kent radio.
- "TAKE YOUR GIRLIE TO THE MOVIES"—The GTWT invented the introduction as a tribute to the old movies and their simple plots. The ending is a bow to Pearl White, Harry Houdini and all the other intrepid souls brave enough to do serials.
- "DON'T BLAME P.G.&E., PAL"—This was written for Lu Watters and the group that was successful in stopping Pacific Gas and Electric from building a nuclear power plant at Bodega Bay in Northern California.
- 4. "No One Loves You Better Than Your M-A Double M-Y"—Another of the "Mammy" songs which was written to cash in on Jolson's big hit. This song seems to capture all the naivete, charm and innocence that marks these songs.
- "Crazy Words, Crazy Tune"—Beautifully captures the atmosphere of Bearskin coats, flappers and pocket flasks.
 "San Francisco"—This is actually not very old al-

though many believe it to be from the Barbary Coast days. It was written in 1934 for the movie of the same name.

- 7. "WHY DO THEY ALWAYS SAY NO?"—Another upbeat "Smasher" with Dick Fagerstrom's up-state Vermont accent featured on the breaks
- 8. "UKELELE LADY"—Done on the Ukelele.
- 9. "DON'T GIVE ME NO GOOSE FOR CHRISTMAS, GRANDMA"—This is an old Kobblers tune that features Wayne Pope's fantastic solo on a duck call.
- 10. "WHO WALKS IN"—This is a song that has the real feeling of the 1930's with strong overtones of Ruby Keeler, limmy Lunceford, Busby Berkeley and The Golddigger films.
- "OAKLAND"—The GTWT single of this song sold over 12,000 copies in the San Francisco-Oakland area and got on the hit lists of both the Top 40 and the Rhythm and Blues stations.
- 12. "To RATHER BE A NEWSBOY IN THE U.S.A. THAN A RULER IN A FOREIGN LAND"—An authentic 1919 World War I song that could be called a flag waver. Emperor Gene Nelson from San Francisco's KYA is added for an unbelievable solo on his famous "Loser's" horn.

ABOUT THE GOOD TIME WASHBOARD THREE

Wayne Pope—Washboardist—Wayne's stage career began early when he was voted Wisconsin's "Most Beautiful Baby". He is art director for one of San Francisco's largest printing companies and aside from collecting washboards and watching for possible new sound effects, Wayne collects old advertisements, old printing type and old turn-of-thecentury printing.

Dick Fagerstrom—Banjoist—Numbered among his "show biz" successes are the facts that he was an other land member of San Jose, California's ""40 Boys" and that he is responsible for all the success the ukelele enjoys in San Jose today. Dick is an acoustical consultant, has a great collection of sheet music and is responsible for unearthing many of the trio's best tune.

Bruce Bratton—Washubist—Bruce began by playing jug with the "Hot Damn Jug Band" but later switching to wash-tub and the now legendary "Palomar Jazz Band". He learned most of these songs from his tremendous collection of old 78% and cylinders and from songs his mother taught him. Bruce is a scientific illustrator for a laboratory at the University of California.

Emperor Gene Nelson—Although present in this album on just one tune, his unforgettable horn playing will place and/or mark him for life. The Emperor can be heard on San Francisco's KYA each morning from 6 to 10 a.m.

-STAN BLY

SIDE ONE

ORPHAN ANNIE

TAKE YOUR GIRLIE
TO THE MOVIES
(Kalmer-Leslie) Mills-ASCAP

DON'T BLAME P.G.&.E.,

NO ONE LOVES YOU ANY BETTER THAN YOUR M-A-DOUBLE M-Y (Link-Nelson) Mills-ASCAP

CRAZY WORDS, CRAZY TUNE (Ager-Yellin-Bornstein) ASCAP

SAN FRANCISCO
(Kahn-Kaper-Jurmann) ASCAP

~~~~

### SIDE TWO

WHY DO THEY
ALWAYS SAY NO?
(Nelson-Pease) Stasy-ASCAP

UKELELE LADY (Whiting-Kahn) ASCAP

DON'T GIVE ME NO GOOSE FOR CHRISTMAS, GRANDMA ASCAP

4. 2:33 WHO WALKS IN (Hoffman-Freed) Southern-ASCAP

OAKLAND (Bratton-Fagerstrom-Pope) Cireco-BMI

TD RATHER BE A WSBOY IN THE U.S.A.

NEWSBOY IN THE U.S.A. THAN A RULER IN A FOREIGN LAND (Morris) ASCAP

#### OTHER FANTASY ALBUMS OF INTEREST

3265/8004 "32 ALL TIME GREATS-THE GOOD OLD DAYS" San Francisco M & T Band

3270/8011 "30 BARBARY COAST FAVORITES"-San Francisco Harry

3273/8020 "YOUR FATHER'S MOUSTACHE, VOL. #1" Albert White Orchestra 3274/8010 "SPIRIT OF THE TWENTIES"—San Francisco M & T Band 3276/8023 "CONCERT IN THE PARK"—San Francisco M & T Band

3287/8029 "OUR LEADER-BANJO PICKING"-Paul Miller

3292/8040 "YOUR FATHER'S MOUSTACHE, VOL. #2" Albert White Orchestra MOTION PICTURE TRACKS

### **ORIGINAL MOTION PICTURE SOUND TRACK**







JANE POWELL EDMUND PURDOM DEBBIE REYNOLDS VIC DAMONE LOUIS CALHERN

with LINDA CHRISTIAN - EVELYN YARDEN - RAY COLLINS
WITHER BY WILLIAM LUDWIG AND LEONARD SPICELGASS
THESE NUCLEMATIN AND RAINE - PROPERTY OF STEAM COLOR - Purily TECHNOCOLOR
THESE NUCLEMATIN AND RAINE - REPORTS OF THE PROPERTY OF THE PROPE

Written by WILLIAM LUDWIG and LEONARD SPIGELGASS Directed by RICHARD THORPE Produced by JOE PASTERNAK

MGM Studio Orchestra Conducted by GEORGE STOLL

"FASTER THAN SOUND"
VOCALIZE
THE GIRL NEXT DOOR
I NEVER FELT BETTER
LOVE CAN CHANGE THE STARS
VENEZIA

IMAGINE

And From
"The Daughter Of The Regiment"
CHACUN LE SAIT

Songs by Hugh Martin and Ralph Blane

### CAST

### The Sisters:

Bill Nichols.

| Athena                 | JANE POWELL      |  |
|------------------------|------------------|--|
| Minerva                | DEBBIE REYNOLDS  |  |
| Niobe                  | VIRGINIA GIBSON  |  |
| Aphrodite              | NANCY KILGAS     |  |
| Calliope               | DOLORES STARR    |  |
| Medea                  | JANE FISCHER     |  |
| Ceres                  |                  |  |
| Adam Calhorn Shaw      | EDMUND PURDOM    |  |
| Johnny Nyle            | VIC DAMONE       |  |
| Grandpa Mulvain        |                  |  |
| Grandma Salome Mulvain |                  |  |
| Beth Hallson           |                  |  |
| Mr. Tremaine           |                  |  |
| Mr. Griswalde          | CARL BENTON REID |  |
| Mr. Grenville          | HOWARD WENDELL   |  |
| Roy                    | HENRY NAKAMURA   |  |
| Ed Perkins             | STEVE REEVES     |  |
| "Mr. Universe" of 1950 |                  |  |
| Miss Seely             | KATHLEEN FREEMAN |  |

RICHARD SARRE



### Synopsis

The athletic beauty of Athena Mulvani (JANE POWELL) has young attorney Adam Snaw (EDMIND PURDOM) reeling. She knows he will marry her because the stars say so. The same goes for Athena's sister, Mineray (DEBIE Power of the Start Shaw) and the star of the star of the Start Shaw (DEBIE Power Shaw) and the star of the Start Shaw (DEBIE Power Shaw) and the star of the Start Shaw (Shaw) and the star of the Start Shaw (Shaw) and the star of the Start Shaw (Shaw) and the Shaw (Shaw) and t



THE NATURE GIRL WITH THE BODY BEAUTIFUL!"

# JANE POWELL EDMUND PURDOM DEBBIE REYNOLDS VIC DAMONE LOUIS CALHERN

with LINDA CHRISTIAN - EVELYN YARDEN - RAY COLLINS

\*\*Notion by WILLIAM LUDWIG and LEONARD SPIGELGASS

sing: HUGS MARIN and DUEM SUME - Programme & SUMMA CERRY - Parts I EXEMPLICAN



| MUSICAL PROGRAM                                                                                                                                                    |  |  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|
| Side 1                                                                                                                                                             |  |  |
| 1. Overture         Orchestra           2. The Girl Next Door         Vic Damone           3. Vocalize         Jane Powell           4. Imagine         Vic Damone |  |  |
| Debbie Reynolds                                                                                                                                                    |  |  |
| 5. Faster Than Sound                                                                                                                                               |  |  |
| 7. Imagine (Reprise) Vic Damone<br>Debbie Reynolds                                                                                                                 |  |  |
| Side 2                                                                                                                                                             |  |  |
| Love Can Change The Stars Debbie Reynoids     Jane Powell                                                                                                          |  |  |
| Never Feit Better Debbie Reynolds, Jane Powell and Chorus                                                                                                          |  |  |
| 10. Chacun Le Sait Jane Powell                                                                                                                                     |  |  |
| (From The Daughter Of The Regiment)  11. Venezia                                                                                                                   |  |  |
| 12. Love Can Change The Stars                                                                                                                                      |  |  |
| 14. LOVE CAN CHANGE THE STARS (END TITLE) (Reprise)                                                                                                                |  |  |

SONGS BY HUGH MARTIN AND RALPH BLAINE







### "EL REDIL"

### CANTA NORMA VEGA

STEREO - MONO

EL REDIL ES NUESTRO PRIMER ALBUM EL CUAL INICIA NUESTRA APORTACION EN EL MUNDO DE MUSICA CRISTIANA. NOS REGOCIJAMOS AL SABER Y CON SUMO PLACER, PRESENTAR-LES A NORMA VEGA EL CUAL CON SU MELODIOSA VOZ LES TRAERA INSPIRACION Y GOZO CON SU INTERPRETACION DE TAN GLORIOSAS MELODIAS. ESTOS HIMNOS QUE AQUI SE HAN INICLUIDO SON UNA EXPRESION DE ALABANZA A DIOS, CANCIONES NUEVAS QUE PONEN NUESTRA ALMA EN CONTACTO CON EL TODOPODEROSO PADRE CELESTIAL. LOS HIMNOS QUE SON INSPIRADOS POR EL TODOPODEROSO, DADOS A NUESTRO HERMANO CARLOS RAMOS, HERMANO CARNAL Y ESPIRITUAL DE NUESTRA HERMANA NORMA VEGA, LA CUAL LOS INTERPRETA ESPERANDO QUE ESTOS HIMNOS PUEDAN SERVIRLE DE ALIENTO ESPIRITUAL, PARA SUS VIDAS.

### MUSICOS

CARLOS POLIDOAR—Hawaiiana EUGENIO PEREZ—Segundo Guitarra EUGENIO PEREZ—Hijo-Bajo CARLOS RAMOS—Compositor \* MANUJAL PATINO—Arte

### Side A . . .

- 1. EL REDIL
- 2. ESPERANZA
- 3. JESUS ENTRO EN JERUSALEN
- 4. TITULOS DE HIMNOS
- 5. FUE POR TI

### Side B . . .

- 1. BIEN SABES TU
- 2. NINGUNO COMO DIOS
- 3. DOS PUERTAS
- 4. A TI ME HUMILLO
- 5. NO TE TARDES EN VENIR



L.P. 001

Dirija Sus Pedidos A: Carlos Ramos 85 Tompkins Ave-2a Tel.782-8249





# MEL'S PEARL MELTORME AND PEARL BAILEY

SIDE A

1. LONDON BLUES

2. ONE MORNING IN MAY

MEL TORME

3. HAITI BLUES PEARL BAILEY

4. I'VE GOT THE WORLD ON A

STRING MEL TORME

5. HONG KONG BLUES

PEARL BAILEY

SIDE B

1. BETWEEN THE DEVIL AND THE DEEP BLUE SEA

MEL TORME

2. THE THRILL IS GONE

PEARL BAILEY

3. I SURRENDER DEAR MEL TORME

4. MY FUNNY VALENTINE

PEARL BAILEY

5. DON'T WORRY 'BOUT ME

MEL TORME

EXECUTIVE PRODUCER: DAVID ARNON
408 40 1978 DAVID ARNON







### SIDE ONE

Dixie Medley Im Sorry I Answered The Phone Daddy Sang Bass Where or When That's Life Nevertheless Lord's Prayer





#### SIDE TWO

Mame Phoenix Brand New Gal Don't Cry, Sonny Boy Boardwalk This Is A Lovely Way Softly As I Leave You







Side 1
ROBERT GOULET
As Time Goes By
EDDIE LAYTON
California, Here I Come
TONY BENNETT
PUT On A Happy Face
LES AND LARRY ELGART
Come Rain Or Come Shine
THE FOUR LADS
Breazin' Along With The Breeze
BILLIE HOLIDAY
Night And Day \*

Side 2

ANDRE KOSTELANETZ
Heyl Look Me Over
MITCH MILLER
We're in The Money
RAY CONNIFF
It Was A Very Good Year
LES AND LARRY ELGART
A String OIP Pearls
EARL WRIGHTSON
Climb Every Mountain
LYNN ANDERSON
Take Me Home, Country Roads

Ton Truck Components

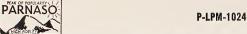
We hope you enjoy this parade of old and new favorites. They're brought to you by our famous Fuller girl who's been singing the praises of Fuller® transmissions for years.

In 1973, you'll see each of the twelve songs listed above brought to life by the Fuller girl in Transmission Division ads. Each song says musically what customers have always said about Fuller transmissions: "They can't be beat!"

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Write Eaton Corporation, Transmission Division, 222 Mosel Avenue, Kalamazoo, Michigan 49001.







# RAMONA GALARZA

#### FAZ A

- 1. MI DICHA LEJANA, Guarania (°)
- 2. EL JANGADERO, Canción augraní
- 3. MIS NOCHES SIN TI, Guarania (°)
- 4. RECUERDO DE IPACARAI, Guarania
- 5. LA NOVIA DEL PARANA, Palca canción (°)
- 6. MI PROVINCIA GUARANI, Polco

#### FAZ B

- 1. INDIA, Guarania
- 2. REGALO DE AMOR, Guarania (°)
- 3. CORRIENTES CAMBA (Corrientes Negro), Chamamé
- 4. CARIÑITO MIO, Cancián (°)
- 5. ANAHI (Leyenda de la flor del ceiba), Cancián Guaraní
- 6. BUENOS AIRES YO TE CANTO, Cancián (°)

Ramono Galarza, con su Conjunto

(°) Con acomp. de Orquesta - Dir.; Mita Garcia

Y para cantinuar complaciéndose can la magnifica voz de Romana Galarza, Odeán le brinda estas otras hermosas selecciones del folklore litoroleño en discos microsurco 33.1/3.

#### LDI-402 - LITORALEÑA - Ramona Golorza

VIEJO PARANA • YO NO SE POR QUE • VILLANUEVA •
LUNITA DE TARAGOI • ALTO PARANA • TU ROJO CLAVEL
• BENDITO SEA • EN MI PENSAMIENTO • VIRGENCITA
DEI RIJO • KIJ OMETRO 11 • LITORALEÑA • PENSAMIENTO.

#### LDI-449 - MISIONERITA - Ramono Galarza - Valumen Nº 2

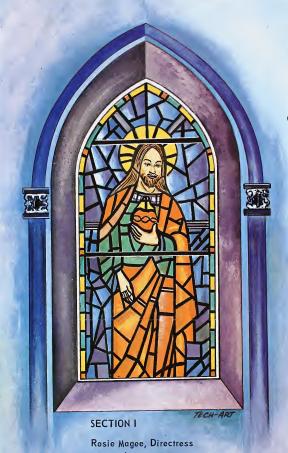
RIO REBELDE • GALOPERA • MISIONERITA • UNA CANCION PARA TI • SAUCE • SE APAGO LA LUNA • CANCION DEL JANGADERO • NO QUIERO SER • AGUADORA • ESO ES CORRIENTES • INDI VIDABLE • EN MI NIÑEZ

# La Novia del Paraná

VOLUMEN No. 3

Distributed and Manufactured in the United States, Puerto Rico and Canada exclusively by PARNASO RECORDS.





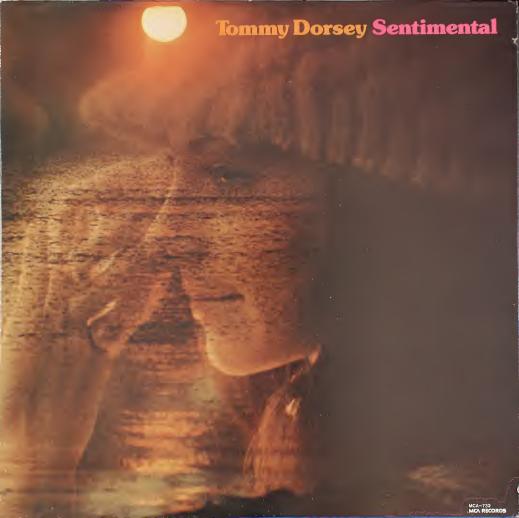
Carl Johnson, Guest Organist

# The Senior Choir of Calvary Baptist Church

6000 COMPTON AVENUE
LOS ANGELES, CALIFORNIA

SECTION II
Lillie Scott, President
Rev. M.L. Scott, Pastor







MCA-732

## TOMMY DORSEY And His Orchestra Sentimental

Side One

INDIAN LOVE CALL

(Rudolf Friml-Otto Harbach-Oscar Hammerstein II) ASCAP - Warner Bros. Music

BLUE AND SENTIMENTAL

(Jerry Livingston-Mack David-Count Basie) ASCAP • Bregman, Vocco & Conn, Inc.

MUSIC, MAESTRO, PLEASE! (Allie Wrubel-Herb Magidson)

ASCAP - Bourne Co.
I'M GETTIN' SENTIMENTAL OVER YOU

(Tommy Dorsey Theme Song) (Ned Washington-George Bassman) ASCAP • Mills Music, Inc.

SENTIMENTAL ME AND ROMANTIC YOU

(Richard Rodgers-Lorenz Hart) BMI • Edward B. Marks Music Corp Side Two

I WONDER WHO'S KISSING HER NOW

(Joe E. Howard-Will M. Hough-Frank R. Adams) BMI • Edward B. Marks Music Corp.

WUNDERBAR

(Cole Porter) ASCAP • T. B. Harms Co.

THE MOST BEAUTIFUL GIRL IN THE WORLD

ASCAP • T. B. Harms Co.

THE TOUCH OF YOUR HAND
(Jerome Kern-Otto Harbach)
ASCAP • T. B. Harms Co.

ONE KISS

(Sigmund Romberg-Oscar Hammerstein II)
ASCAP • Warner Bros. Music

#1973 MCA Records, Inc.

The selections contained in this album have been previously released on the DECCA label



# Young Lords Paradise Now



cide one

STOP STOP GOOD TIMES TELECASTER SOMETHING FOR YOU WORLD ON FIRE side two

MATT'S TUNE PASSING TIME 1966 1960 ONLY GIVE YOU EVERYTHING I CAN ONLY GIVE I CAN ONLY GIVE I F I WANTED YOU



Jonathan Haft — Guitars and Relph Aulenta — Reyboards Relph Flanagan — Bass Kerry Flanagan — Drums



Additional Musician Mark Magidson Keith Hages Spyder Mittleman



1986 A Night In Tunno Records
 1986 A Night In Tunno Records
 1986 Janohan Holmolbox Music BMI (1986 Janohan Holmolbox Holmol

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Night In Tunisia Record

produced by Jonathan Hair



#### Zuaker City Jazz Records Presents . . .

#### THE CHARLIE CHISHOLM'S BOSS-TET

#### LIVE "COOKIN" AT THE CADILLAC CLUB

LINER NOTES Stetemen by: MR. GEORGE LYLE -- WHAT-FM

After the woodd years of playing music for people to get up hy finally asked to do liner notes for a friend — and via know what? I haven't the slighest idea of how to been allways envied the guys who could rattle off miles and miles of prose seemingly without

effort.

Is a down for my Ol evit ha feeling of confidence that Is a down for my Ol evit hough to knock out these not for the second album by my friends — Charlie Chishman and his Boss-Tet. My ...tisl meeting with the group was several years ago when they put on a concert at (you'll never believe this) Cultural Center.

As Charlies guest I sat through a program of really good jazz and enjoyed every minute of it. Having known Charles it was a pleasure to meet the other members of the Boss-Tet tenor saxman Frank Gatlin; pianist Kenny

Love: Floyd Bracy who puts down whole heaps of bass and drummer Tommy Pinkett.

Now a musician I'm not (although I once had six lessons on piano from one of the greats) but I do feel

lessons on piano from one of the griests) but 1 do feel but 1 know what 1 like to hear and leel that I'm as 1/4 to feel that I

The Boss-tet was established in November of 1965 by Charlie J. Chisholm and Frank Gatlin. It was formed to conserve as well as promulgate the Jazz Musician, thereby preparing him to enter into a new era of musical. expression by personal application.

Charlie Chisholm, a dedicated musician has always

believed in the principle of jazz as a cultural form. He has worked diligently to improve the image of the Jazz Musician as a complete musician.

The quintet purposes are to carefully select the musical material to get a uniform sound, and to enhance the different characteristic feeling of each member. The quintet has talent and experience, as can be observed by meeting its personnel

#### PERSONNEL:

CHARLIE J. CHISHOLM - LEADER - TRUMPETER AND FLUGELHORNIST Charlie J. Chisholm has been playing professionally for twenty-four years.

He has, as they say in the "musicians" argot, "paid them dues". This means he has had his share of hardships attendant with his development as a musician.

Charlie played with the reknown Ben Franklin Jazz Band, which included Benny Golson, John Coltrane, and Wilbur Brown. He also served and played with James Moody, Thornel Schwarts and Curtis Amy in the 24th Engineers Jazz Band in the late 40's, Upon his discharge he attended the Edith Landis Musicial Institute, He graduated with a teaching certificate in theory and harmony of music; music orchestration and instrumentation, in theory and

Charlie went on the road with Eddie "Mr. Cleanhead" Vinson's orchestra, and he worked with the big bands of Silde Hampton, Gerald Wilson and Dizzy Gillespie, Jimmy Heath, Owen Marshall and Tommy Monroe. The last three bands were loaded with many great jazz stars: John Coltrane, Jimmy Heath, Clifford Brown, Johnny Coles, and Specs Wright.

Charlie owns and operates the Quaker City Jazz Recording Company, Inc.

He will probably have more dues to pay for some time. He's an intense, honest and sincere individual. This intensity, honesty and dedication is infectious, and is conveyed in the playing of his horn.

| SIDE ONE                                    |      |  |  |  |  |  |  |
|---------------------------------------------|------|--|--|--|--|--|--|
| INTRODUCTION - Lord Gass, M.C.              |      |  |  |  |  |  |  |
| 1. Hobo Joe Joe Henderson                   |      |  |  |  |  |  |  |
| 2. Tribute To Brownie Louis Smith           |      |  |  |  |  |  |  |
| 3. Wade In The Water                        |      |  |  |  |  |  |  |
|                                             |      |  |  |  |  |  |  |
| SIDE TWO                                    |      |  |  |  |  |  |  |
| 1. I've Never Been In Love Before           |      |  |  |  |  |  |  |
| 2. Bayou Jimmy Smith                        | 7:15 |  |  |  |  |  |  |
| 3. My Delight Roland Kirk                   | 7:04 |  |  |  |  |  |  |
| 4. Closing Theme (Let Her Go - Hubert Laws) |      |  |  |  |  |  |  |

#### PERSONNEL

Charlie Chisholm - Trumpet, Flugelhorn

Frank Gatlin - Tenor Sax

Kenny Lowe - Piano

Floyd Bracey - Bass Tommy Pinkett - Drums

Recorded, February 2nd and 3rd, 1968.

RECORDING ENGINEERS:

Roy Caldwell and Val Pistilli

COVER: Jeff Vauphn

MASTERING; Frankford/Wayne, Phila.

#### PRODUCED BY:

MYERS, CHISHOLM AND BROKER ENTERPRISE

223 S. 52nd Street

PHILA., PA.

FRANK GATLIN - ALTO AND TENOR SAXOPHONIST Frank Gatlin nicknamed the, "Gatling Gun" of the tenor saxophone because of the way the notes come out of his horn with such rapid drive and direction, Frank is quickly acknowledged to be one of the first and foremost tenor saxophonists to emerge after John Coltrane and Jimmy Heath, The more you hear him, the more convinced you'll be that he is destined for positive recognition. He still possesses his original sound and style, as well as pulsating drive, along with deep anchor tone

Frank has been playing professionally for sixteen years, and has played with Reds Garland, Bill Hardman and Jimmy Heath

Frank is an extremely gifted musician and self taught. Frank is congenial and unassuming. He is the epitome of the modern jazz gentleman.

#### KENNY LOWE - PIANIST

Kenny is the newly added member to the quintet, It is a wonderful pleasure to have Kenny return to jazz.

Kenny studied piano at the Philadelphia Settlement School, with Natalia Kotowych, Paul Erfer and Maryas Felar of Temple University. He also studied composition with Romeo Cascarino, Joseph Castelda, Roland Wiggins and Fred Lewis, Kenny attended Combs College of

Kenny has performed with Chet Baker, Harry "Sweets" Edison, Lionel Hampton, Jimmy Heath and Terry Gibbs. He has been an accompanist for wellknown jazz vocalist, such as, Betty Carter, Arthur Prysock, Irene Reid and Sarah Vaughan.

#### FLOYD BRACEY - BASSIST

Floyd Bracey is quiet spoken, steady and dependable. He has tremendous technique and there are plans to feature him on some special musical composition.

The early musical experience of the Baptist Church and Floyd's grandfather playing the guitar (down home style) made an early influence on his interest in music and the guitar.

During his tour in the U.S. Air Force he decided to take the guitar seriously. He obtained a Oscar Moore correspondence course

After two years in the service he learned to play the guitar. Floyd later enrolled in Combs College of Music for two years. He studied harmony and theory and was tutored on the guitar by Dennis Sandoli. During this time Floyd discovered the bass and within two

months he was playing jobs. Floyd has performed with the Miles Davis Quintet and many trios, combos and big bands around Philadelphia. Floyd continues to grow. He has added another chase of music interest to his career: arranging and composition.

#### TOMMY PINKETT - DRUMMER

Tommy Pinkett is a well schooled percussionist. He received his formal training at Music City, under the tutoring of Ellis Tollin and company. He is known by his fellow players as the "Decon", the conservative gentleman of jazz.

Based on his early musical efforts in the combos of Eerl Stark and Zack Zackery and various big bands, he has picked up a profitable amount of experience which makes him able to develop a distinctive style.

He has a swinging drive and a pronounced beet, thet when the rhythmic drive of his heart functions, he maintains e continuous control over the band that keeps it swinging clear through.

The Boss-tet wish to thank Mr. Scott Yancey, of The Cediffec Club for it's use during these recordings.



### This is the album you've been waiting for! The Greatest Collection of Oldies put together in one album. John "R"

#### John Richbourg / 20 Oldies of the Past

John Richbourg is one of those entertainers whose real name is all but gone and forgotten. That's because he has made his Air-lias-the name he's used on WLAC's 50,000 watt powerhouse for a quarter of a century-a byword in general, and in the R&B world in specific. That "John R." title is like a crown for the air personality who has sold himself and millions of records for such mail order firms as ERNIE'S RECORD MART via his R&B deeiay shows which beam into most of the states in America, plus a few assorted outside countries and U. S. possessions.

John R, probably never dreamed 25 years ago that his career as a radio actor in various serials would lead to the R&B field. And John's army of fans probably are unaware that their "leader" is not only a top radio personality but also a very active and successful music publisher and record producer as well. John founded Cape Ann Music as a sideline a few years ago.

It has gotten so big that it is almost a full time job. Actually, if John R. was one of those iron men who are capable of driving themselves almost all day and night, the music publishing and producing would have to be a full time gig.

John R. who has won his spurs as the man who plays the hits, has also won a name as a man who makes the hits. John got into the producing biz not too long ago and he is under contract with Sound Stage Seven Records to call the control room shots on sessions for such stars as Joe Simon, Roscoe Shelton, Sir Lattimore Brown, Sam Baker and others.

John's track record as a producer includes hits such as: Teenager's Prayer and Too Many Teardrops by Joe Simon and Strain on My Heart by Roscoe Shelton, to mention a few,

John R. . . . a proven name in R&B. John R. proves that "the proof is in the pickin' "with his selection of great hits from the past, appearing on this album.

> Roger Scutt (Captain Midnight WKDA Radio)

| SIDE                         | A                          |
|------------------------------|----------------------------|
| TWIST AND SHOUT—Isley Bros.  | Russber (BMI               |
| RAINBOW—Gene Chandler        | Conrad-Curtom (BMI         |
| SO MUCH IN LOVE—Tymes        | .Cameo-Parkway (BMI        |
| 16 CANDLES—Crests            | Coronation Mus. Corp. (BMI |
| FANNIE MAE—Buster Brown      | . Fire (BMI                |
| HUMAN—Tommy Hunt             | . Ludix Mus. (BMI          |
| I DON'T WANT TO CRY-Chuck J. | ackson Ludix (BMI          |
| MY TRUE STORY—Jive Five      | Lescay (BMI                |
| LET THE LITTLE GIRL DANCE-B  | illy Bland Glover (BMI     |
| SOLDIER BOY—Shirelles        | . Ludix Pub. (BMI          |

Lescay Mus. (BMI)

| THIS IS MY PRAYER—Theola Kilgore Sylvia Mus. (BMI) |
|----------------------------------------------------|
| I NEED YOUR LOVIN'-                                |
| Don Gardner & Dee Dee Ford Fast Pete (BMI)         |
| THERE'S A MOON OUT TONIGHT—                        |
| Capris Rob-Ann-Maureen (BMI)                       |
| KANSAS CITY—Wilburt Harrison Armo Pub. (BMI)       |
| TEARDROPS—Lee Andrews Arc and G&H Mus. (BMI)       |
| SHAKE A TAIL FEATHER—Five Dutones Va-Pac (BMI)     |
| VALARIE—Jackie & The Starlites Fast (BMI)          |
| MASHED POTATOES—Dee Dee Sharp Kalman (BMI)         |
| SAD GIRL—Jay Wiggins                               |

#### LOST NITE-LP-118

TOSSIN' AND TURNIN'-Bobby Lewis



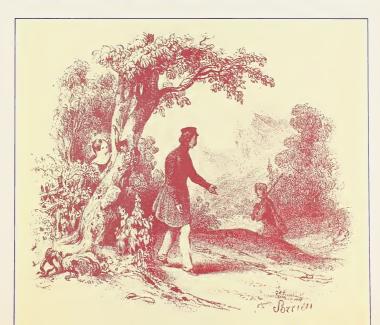
## **JOHANNES BRAHMS**

Liebeslieder et neue liebeslieder walzer

#### LIEDER QUARTETT

Ana-Maria Miranda, soprano - Clara Wirz, alto Jean-Claude Orliac, ténor - Udo Reinemann, baryton

Christian Ivaldi et Noël Lee, piano à quatre mains





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CB 331

**ARION 38567** 



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| ACE. | <br>21 |      |  |
|------|--------|------|--|
|      | <br>   | <br> |  |

#### LIEBESLIEDER WALZER, Op. 52

Rede, Mädchen, alizu liehes (quatuor) Am Gesteine rauscht die Fiut (quatuor) O die Frauen (ténor et basse) Wie des Ahends schöne Röte (soprano et alto) Die grüne Hopfenranke (quatuor) Ein kleiner, hühscher Vogel (quatuor) Wohi schön hewandt war es vorche (alto) 2'56 Wenn so lind dein Auge mir (quatuor)

Am Donaustrande (quatuor) O wie sanft die Oueile sich (quatuor) Nein, es ist nicht auszukommer (quatuor) Schlosser auf i und mache Schlösser (quatuor)

Vögelein durchrauscht die Luft (soprano et alto) 4'33 Sieh, wie ist die Welle kinr (ténor et basse) Nachtigali, sie singt so schön (quatuor) Ein dunkier Schacht ist Liebe (quatuor) 3'28 Nicht wandle, mein Licht (ténor) Es hehet das Gesträuche (quatuor)

#### FACE 2 21'11

#### NEUE LIEBESLIEDER WALZER, Op. 65

1. Verzicht, o Herz, auf Rettung (quatuor) Finstere Schatten der Nacht (quatuor) 2. An jeder Hand die Finger (soprano) 4'54 Ibr schwarzen Augen (basse)

Wahre, wahre deinem Sohn (alto) Rosen steckt' mir an die Mutter (soprano) Vom Gehirge Well'auf Well (quatuor)

3. Weiche Gräser im Revier (quatuor) Nagen am Herzen fühl' ich ein Gift mir (soprane) 4'33 Ich kose süss, mit der und der (ténor) Alles, alles in den Wind (soprano)

Schwarzer Wald (quatuor) 5. Nein, Geliehter, setze dich (soprano et alto) 3,33 Fiammenauge, dunkies Haar (quatuor)

6. Zum Schiuss (quatuor) (Geethe) 2'48

Textes de DAUMER, Extrait de Polydora

LIEDER QUARTETT: Ana-Maria MIRANDA, soprano Jean-Ciaude ORLIAC, ténor Clara WIRZ, aito Udo REINEMANN, baryton

Christian IVALDI et Noël LEE, piano à quatre mains

La présentation de cet album comporte un livret broché de huit pages illustrées dont le texte est de Rémy Stricker, traduit en anglais par Charles Whitfield. This album includes an eight page illustrated booklet, with a presentation by Rémy Stricker, translated into English by Charles Whitfield.

Déjà parus dans la même collection :

Joseph HAYDN: Intégrale des Trios et quatuors vocaux LIEDER QUARTETT MOZART: Duo, Trios et Quatuors vocaux LIEDER QUARTETT

ARN 38403 ARN 38490

IMPRIMÉ EN FRANCE (P) ARION 1980











Hablar de July Mateo (Rasputin), v de Alfredo Gutiérrez (El Rebelde), significa recorrer dos caminos pletóricos de éxitos, dos corrientes musicales identificadas totalmente con sus respectivos pueblos, dos vidas dedicadas al manejo y conocimiento de las raices folclóricas, a las leyendas y tradiciones de dos géneros musicales inmensamente populares.

Pero la alquimia maravillosa de la música, nos permite hoy saborear el resultado de unir éstos talentos, de acercar éstos caminos para convertirlos en uno solo, produciendo como resultado una extraordinaria fusión de los mágicos y la tambora sumado a los trinos de los conforman la mejor experiencia musical





LADO A

#### MOLENIELO 1

Julian Vargas Canta: JULY MATEO "RASPUTIN"

#### EL DICHARACHO .2 Albedo Gutiériez

Canta: CHIQUI RODRIGUEZ

#### TITIGUAY .3 - Eliseo Herrera

Canta: ALFREDO GUTIERREZ

#### QUE SERA DE MI .

(El Puntazo) - Calixto Ochoa

#### LADO B

#### MERENGUE PA' AMANECE

Altre lo Gutiériez Canta : ALFREDO GITTERREZ

#### 2. EL PALO

Canta : MARCOS CAMINERO

#### 3. LA MUCHACHITA

4. LA RASQUIÑA

Canta: ALFREDO GUTIERREZ

la. Trompeta: July Mateo "Rasputin" 2a. Trompeta: Domingo Pacheco 3a. Trompeta: Manolo Mateo Saxo Alto : Alberto Santana Saxo Tenor . Eduardo Mateo Piano · Nilo González Bajo · Tonin Picua Tambora : Giovanni González Guiro : Isidro Martinez Congas : Chalg Coros July Mateo "Rasputin" Chiqui Rodríguez / Nandy Rojos

Alfredo Gutiérrez Dir. Musical: July Mateo 'Rasputin' Grabado en Estudios Audiolah Sto. Domingo REP. DOMINICANA

CREDITOS Arreglos : July Mateo

"Rasputin"

Acordeón

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# THE LONG HARVEST RECORD TYN

EWAN MACCOLL & PEGGY SEEGER

SOME TRADITIONAL BALLADS IN THEIR ENGLISH, SCOTS AND NORTH AMERICAN VARIANTS.



#### THE LONG HARVEST

**ZDA 75** 

Record Ten (complete text Inside)

Traditional Ballads in their English, Scots and North American variants

sung by

#### PEGGY SEEGER and EWAN MACCOLL

Accompanied by Peggy Seeger on guitar, autoharp, 5-string banjo, Appalachian dulcimer and English concertina.

Side One THE TROOPER AND THE MAID (Child 299) LORD THOMAS AND FAIR ANNETT (Child 73) and Band 1 The Trooper and the Maid (Scots) FAIR MARGARET AND SWEET WILLIAM (Child 74) Band 2 Soldier Travelling from the North (N. American) Band 1 Lord Thomas and Fair Annie (Scots) Band 3 The Trooper and the Maid (N. American) Band 2 Little Marget (N. American) Band 3 Sweet Willie and Fair Annie (Scots) Band 4 Lady Margaret (N. American) Eand 4 Betsy (N. American) Bard 5 The Brewer's Daughter (Scots) THE LOWLANDS OF HOLLAND (Child 92 appendix) Band 5 Lowlands of Holland (English) THE KEACH IN THE CREEL (Child 281) Band 6 The Lowlands of Holland (Scots) B and 6 The Keach in the Creel (Scots) Band 7 The Lowlands of Holland (N. American) F of 7 The Little Scotch Girl (N. American)

of the most encouraging features of the current British folloons evival is it way in which the repertoirs of traditional ballads is being opened up and the lower of the propertoirs of traditional ballads is being opened up and the lower of the propertoirs of t

Equally interesting developments have been taking place in the field of education where, in the last two or three years, some county authorities have initiated ballad study courses for teachers. At the same time, school textbooks of the prose-and-poetry type now include traditional ballad texts as a matter of course, and the growing practice of issuing LP discs along with textbooks has meant that many children become familiar, at an early age, with ballads as songs and not merely as antique recited poems.

There are, here and there, schools where music teachers regard the singing of traditional balladas as a necessary creative discipline and there are even schools where it is the practice to call upon a number of the school folksong club to tillustrate a history lesson with historical ballads of the period under discussion. In our Universities too, particularly in the newer ones, English faculty members are beginning to look upon the traditional ballad as a fit subject for serious study.

It was in order to satisfy the needs of this rapidly expanding ballad audience that the present project was conceived.

It is intended that THE LONG HARVEST will consist of ten 12' LP records approximately §4 hours of traditional ballads in their British and North American variants. In addition to demonstrating the richness of the ballad tradition these records will. It is hoped, explore literary parallels and common sources and, at the same time, draw attention to specific aspects of thematic deviation, types of textual change and musical variation. Not all the ballads recorded are from Professor Francis Child's great definitive collection THE ENGLISH AND SCOTTISH POPULAR BALLADS. Here the choice of material has been made on the basis of whether a ballad has entered into tradition both here and in North America, and been subject to the same folk processes that operated on most of the ballads included in the Child canon,

Another factor which has influenced the selection of items is the singer's familiarity with the metral. By and flang, both singers knew at least one item in each set or variants long before the project was embarked upon. This was not an in each set of the selection of the selec

Finally, as to the sources: Some of the pieces recorded here have been known to the singest from childhood and were learned from members of the family, or in Peggy Seeger's case from recordings of traditional singers. Some were learned directly from traditional singers encountered in the course of field-recording trips. Still others were learned from books and recordings made by other collectors. Almost all the pieces have undergone small textual and melodic changes with the passing of the years. A small number of texts are collations made from two or more sources. Where possible, collation details are included in the notes to the ballads; it is not however always possible to remember which verse comes from where, and in such cases there is a bare statement of collation.

The best collectors of field material have published the material exactly as they found it, and often excellent tunes are accompanied by inferior or fragmentary texts—or an excellent text has been found with no melody. In such cases, melodies have been taken from other versions or, as in several instances, made by the singer. The two American versions of The Elfin Knight will demonstrate admirably the necessity of collation in certain case.

The singers wish to acknowledge their indebtedness to Professor Bertrand Bronson's great work THE TRADITIONAL TUNES OF THE CHILD BALLADS. This magnificent work of scholarship has not only simplified the task of producing these recordings—it has helped to inform a new generation of English. Scots and American ballad singers as to the precise nature of an important part of their musical heritage.

@ Peggy Seeger and Ewan MacColl, 1967

Producer: Harley J. Usill. Engineer: Stan Goodall. Cover Design: Denis Turner.



WALTON
VIOLA CONCERTO
VIOLIN CONCERTO
VIOLIN (1939)

YEHUDI MENUHIN WILLIAM WALTON NEW PHILHARMONIA ORCHESTRA LONDON SYMPHONY ORCHESTRA



#### YEHUDI MENUHIN: AN APPRECIATION

To Menuhin's biographer Robert Magidoff, Bruno Walter explained: "Music is a good

In his tribute, "Yehudi Menuhin at 50," published in Record Times in 1966, Neville Cardus wrote: "Today, Menuhin is our great

into vastly different minds and hearts, whether of Bach, Beethoven, Mozart, Brahms, Mendelssohn, Elgar, Shostakovich

Composers as diverse as Bartók, Vaughan Williams, Bloch, Walton and Enesco have created new works especially for him.

In 1955, writer Winthrop Sargeant dein 1905, writer winturiop sargeant de-scribed the Menuhin pace and prominence in a New Yorker profile: "He is one of the half-dozen most successful and widely ac-claimed concert virtuosos, with an idolizing

In addition, Menuhin's recorded output era, he performed on more than 300 rec

Unlike many distinguished colleagues, Menuhin has proved himself less and less

During World War II he devoted himself During World War is no evoded influent triclessly to entertaining Allied troops from the Aleutians to the Caribbean, from Hono Iulu to London to the European theater of war. In England at the time of the Normandy landings, he remained abroad to give the first concerts in liberated Antwerp, Brus

"Menulun gives a remarkably expressed and sympathetic account of the Viola by a long way. Trevor Howard, The Gramophone

"The Violin Concerto shows Walton's lyrical flair at its most memorable; clearly one of the handful of great violin concertos written in this century and Menuhin's is the performance I shall now choose first." Edward Greenfield, The Manchester Guardian.

"The performances sound to me all that could be desired in genuine excitement and real honest-to-goodness music making. Menuhin is splendid in both." - Country Life.

## YEHUDI MENUHIN

WILLIAM WALTON

#### WALTON: VIOLA CONCERTO (1929)

#### VIOLIN CONCERTO (1939)

with the London Symphony Orchestra

causes. Menuhin's wife Diana once discov ered that the list of foundations, musico educational societies and charitable organi

It was Menuhin, acting on his own behalf paign to widen the audience in the West for the great classical music of India.

With the Menuhin Festival Orchestra, Me With the Menuinin Festival Orchestra, Me-nulini has appeared with increasing fre-quency as conductor, and in this capacity has made a series of outstanding recordings of Bach, Mozart, Schubert, Handel and Vi valid, Menuinin's recording of the Bach Brandenburg Concerti, according to The Gramophone, will represent for other conductors "a challenge for years to come." His Concerti grossi, Opus 6, of Handel were named by The New York Times as "the best" American Symphony Orchestra in Carnegie Hall, on Dec. 5, 1966, 39 years after his de-but as violinist in that same auditorium.

d'Abernon in Surrey, which he founded in orapernon in surrey, which he founded in 1963. He himself instructs in violin, and is trustee, chairman and president. His preoc cupations when he is not at work include yoga, the study of literature and world polidren, three sons and a daughter.

perhaps best be found in Neville Cardus' summation of him as virtuoso: "He is our greatest violinist simply because he is him - Rory Guy

#### CONCERTOS

SI William William by this has the written a single over in out, govern the case, and a single over in out, govern the case, and a themselve over in out, government, and a themselve over in out of the case, and a themselve over in out, and a single out, and a single over in out, and a single out, and a single over in out, and a single over in out, and a single out, and a

S-36719

EMI

third movements. The texture of the first movement is contra-puntal and its structure adherers, becopy is synatal form. The first just all the one of its first statement of the first statement of the first statement on important moit in states with a false relation is heard on wordwind. The second subject, which ex-curs after in order and the statement of the first statement of the statement of the statement of the statement of the number of the statement of the statement of the statement of his statement of the statement of the statement of the high the statement of the statement of the statement of the bull the most engage and the statement of the statement of the bull the most engage and the statement of t

that the model femilies a predominantly brooking.

Social measurement is one of Walter's most brilliand pieces, mostly in 2.4 time with built in tribute of the property of the second of the property of the second of the second

bisely-visited earlier in the salt five bear.

The Valid Country was commissioned by Jacks a Merket, will give the work its first portry and the salt of the salt

#### SIDE ONE

#### CONCERTO FOR VIOLA

I Andante comodo Band 1 8:52 II Vivo, con molto preciso Band 2 4:33 III Allegro moderato Band 3 12:01

#### CONCERTO FOR VIOLIN

1 Andante tranquillo Band 1 11:29 Trio (Canzonetta) — Tempo I

III Vivace Band 3 13:13

#### ALSO BY YEHUDI MENUHIN ON ANGEL RECORDS:

BERLIOZ: Harold in Italy. With the Philiharmonia Orchestra conducted by Colin Davis. \$-36123 BLOCH: Violin Concorto. Philiharmonia Orchestra, Paul Klotzki, cond. \$-36192 Paul Kietzki, cond.

ELGAR: Violin Concerto. New Philharmonia Orchestra, Sir Adrian Boult, cond.

BARTOK: Violin Concorto. No. 1: Viola Concerto. New Philharmonia Orchestra, Antal Darati, cond.

New Philharmonia Orchestra, Antal Darati, cond.

S:30438

BEETHOVEN: Violin Concerto in D. New Philihar-monia Orchestra; Otto Klemporor, cond. S-36369

Library of Congress Catalog Card Number 79-751871 applies to this recording





# VOL.1

#### SIDE A

STALIN
MARTIN LUTHER KING 5.41

CHALKOUST THE POPE 4.33

SWALLOW HORNERMAN 6.00

#### SIDE B

SPARROW MAE MAE 4.02

PORTRAIT 4.12

BLUEBOY RETREAT 4.33

SCRUNTER
TAKE THE NUMBER 4.42

#### VOL. 2



#### SIDE A

SPARROW THE KING 6.25

WAIT DOROTHY WAIT 6.10

TRUST YOUR WIFE 4.55

#### SIDE B

SHAOOW WHAT IS LIFE 3.40

> CHALKOUST IDENTITY 7.14

SCRUNTER THE WILL 4.59

#### VOL. 3



#### SIDE A

SPARROW THE SLAVE 5.33

SHAOOW UNWANTED BABY 4.20

STALIN
SING FOR THE LAND 4.17

#### SIDE B

BLUEBOY DEM BIG HEAD BOYS 4.29

WICKET CRICKET 3.47

SWALLOW MR. BENWOOD 3.48

SPARROW
SOCA PRESSURE 5.00

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COVER DESIGN & GRAPHICS BY ERROL DOPWELL





SIDE ONE GOD REST YE MERRY GENTLEMEN

(Vincent Montana Jr.) and Arrangement (Traditional). Vincent Montana Jr. Music Inc. ASCAP THE CHRISTMAS SONG (Mel Torme) Edwin II. Morris ASCAP

HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Hugh Martin and Ralph Blame) S.B.K. Felst Inc. ASCAI CHRISTMAS TIME IS HERE (HARP) (Vince Guaraldi and Mendelson) Felfar ASCAI

SANTA CLAUS IS COMING TO TOWN (Haven Gillespie and J. Fred Coots) S B K Feist Inc. ASCAP

SNOWFALL (Claude Thornhill) Mutual Music Society Inc. ASCAP LITTLE DRUMMER BOY JAM

(Vincent Montana Jr.) and Arrangement (Traditional) Vince CHRISTMAS TIME IS HERE (VIBES) (Vince Guaraldi and Mendelson) Felfar ASCAI

The Little Drummer Boy Our finest gifts we bring, to lay before the King. I played my drum for him, I played my best for him. La Rum La Lum Lum, Me and My Drum.

> Produced, Arranged and Conducted by Vincent Montana Jr. Recorded and Mixed at Sigma Sound Studios, Phila., Pa

Recording Engineered by Gene Leone Assistant Engineers Ronnie Distasio, Adam Silverman, Dave Sala Mixed by Gene Leone

Mastered at Masterwork Recordings Inc., Phila., Pa. Mastered by Nimitr Sarlkananda

Cover Art by Rosalle Distaslo Art Direction and Design by Hal Wilson

MUSICIANS

Vincent Montana Jr.

Musser Vibraharp, Fender Rhodes, Plano, Cow Bell, and Shaker, Yamaha DX7 Synthesizer
No 51 Star Trek, No 20 Plucylle, No 21 DBL, Harp B, No 7 E Plano, No 18 Super Bass

Tony Jones Bass on Santa Claus Is Coming To Town, God Rest Ye Merry Gentlemen and Little Drammer Boy Janu Ronnie James

Gultar on Little Drammer Boy Jam Vincent Montana III Program Drums, DMX and TR808

Gene Leone Little Bongos on Santa Claus Is Coming To Town and all over dubs, snare dram tenor and bass dram on Little Drammer Box Jam Greg Peache Jarman

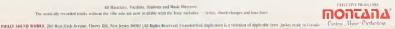
Congas on Little Drammer Boy Jam Larry B. Washington

Congas and Bongos and Latin Percussion instruments on all Special Thanks To

Joe Tarsia, Eileen Wheilhan, Arthur Stoppe, Gene Leone, Perry Artese, Darlena for the Yamaha DX7







# CAMPMEETING



# SINGERS

The Family Plan



#### **CAMPMEETING SINGERS**





#### The Family Plan

During the past may jove, the Congregoria\_Stoges take Envisors many people, water, does not be provided any miles see many people water, does not be provided the familie see had many good times. But all the time they regard their familie see whether they could see them man. About a combine, any time west brought to their attention even more when they hird a virtual people. Seeing the familie see the only missing ungedients, why mile charge the provided them they had readed and time the Lord's work togetheway appealing. If were were the only missing ungedients, why mile middle them? What started out are unique deep, has grown into many weeks of planning and work. Ending transportation, arranging new songs, re-arranging old songs, learning parts and designing individual for three buses have been only a few of the problems that have been the main them of our lives for many weeks.

After hearing the group in person and hearing their records, we are you must agree all this work has not been in viain. The versibility and the spirit of the singing has increased proportionally with the number of the people. The quartet is still the basic part, bit there are most tribs, and the big sound of all six vinces. As an added teat we are adding several instruments. We feel that we now have an evalgebrit team that will serve the Lord to an even greater extent.

After hearing the variety and versatility of the Compressibility Singers, we feel sure that you will agree with us that six Compressing Singers have increased your enjoyment a hundred-fold.





- 1. I DON'T KNOW WHY
- 2. I HAVE BEEN SET FREE
- 3. I'VE GOT MY HEART SET ON HEAVEN
- 4. CAMPMEETING TIME
- 5. PEACE IN THE VALLEY

#### SIDE TWO

- 1. HOW TEDIOUS AND TASTELESS
- 2. THE LIGHTHOUSE
- 3. THE BLOOD WILL NEVER LOSE ITS POWER
- 4 TRAVEL ON
- 5. HE KNOWS EXACTLY WHAT I NEED



CAMPMEETING SINGERS Box 531 - Dayton, Ohio 45401





# zambas para mi patria LOS FRONTERIZOS

- Lada 1 1. ZAMBA PARA MI PATRIA (A. Ramírez F. Luna)
  - 2. ZAMBA DEL CARBONERO (E. Madea M. J. Castilla)
  - 3, LA SALAMANCA (Artura Dávalos)
  - 4. LA ATARDECIDA (E. Falú M. J. Castilla)
  - 5. ZAMBA DEL PAÑUELO (G. Leguizamán M. J. Castilla)
  - 6. GUITARRA DE MEDIANOCHE (H. Guarany)
  - 7. LA FELIPE VARELA (J. J. Batelli J. Rías)
- Lado 2 1. PASTOR DE NUBES (Castilla ~ Partal)
  - 2. ZAMBA DE ANGASTACO (Partal Castilla)
  - 3. LA TRISTECITA (A. Ramírez O. Sasa Cardero)
  - 4. TRAGO DE SOMBRA (E. Falú J. Dávalos)
  - 5. ZAMBA DEL CARNAVAL (Gustavo Leguizamón)
  - 6. GUITARRA TRASNOCHADA (Arsenia Aguirre)
  - 7. LOPEZ PEREYRA (J. A. Cresceri)

DISCO ES CULTURA



SOLACEFIA)

C. Side H 3

Habitable Zone

Little Heavy

798

Us vs. Them



& Side B J

Inverted Western Sky

From Above, I've Come

The Tree Found Solace in the Leaf

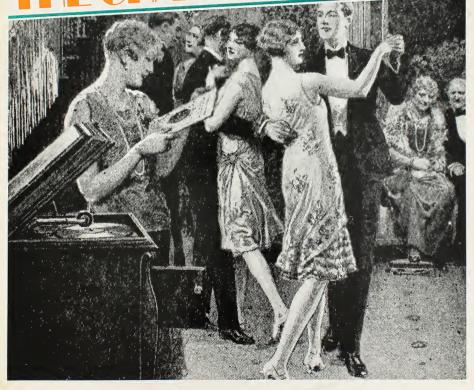
Cloud Minder is Dave Sommer, Jason Baron, Evan Madden and Bob Stokes
All songs written and recorded by Cloud Minder © 2013
Vince Tampio trumpets
Recorded and mixed by Bruce Howze at Red Planer Studios

Mastered by James Plotkin

Law pl dwign and painting by Bob Stokes

HADDEEL :

# THE CHARLESTON DAYS



# FSTON

Side Two of this compilation commences with another

The Charleston is described in Blom's Musical Dictionary as 'An American Dance stemming from the Foxtrot, of which it is a debased form'. It was, apparently, first danced by negroes in 1923, but was really put on the map in Britain in 1925, when it was demonstrated by Annette Mills and Robert Sielle at the Hotel Metropole in London. In reality, its main value today probably lies in the fact that the word "Charleston" instantly conveys to most people some of the essence of 1920s popular music or, at least, the more extravert side of it.

Whilst there has always been 'entertainment music' of one kind or another over the centuries, the 1920s of our present century really saw the beginning of popular music as we now know it. The dance orchestra, with its saxophones, syncopation and novelty effects played a substantial part in popular music from 1920 to, at least, the end of the 1950s.

Happily we can today enjoy the supreme artistry enshrined in the magnificent records of the period, which preserve musical standards that can no longer be afforded since the social conditions which made them possible no longer exist.

Now to the recordings: here is to be found a tremendous variety of styles including Charleston rhythm, symphonic syncopation, vaudeville, instrumental solos and a delightful touch of 1920s period humour. We begin with a Charleston Foxtrot. Let's all go to Mary's House played, appropriately, by Jay Whidden at the Hotel Metropole (where the Charleston was first demonstrated). 'The Midnight Follies' was an immensely nopular Floor Show centered around Jay Whidden's Band, Next comes a waltz, Laugh, Clown, Laugh played by Adrian Schubert's Band, a very popular American combination of the 'symphonic syncopation' variety - and, to follow, one of the very first records of the original tune. Charleston. played immaculately by the Edison Bell Dance Orchestra. 1920s humour is vividly evoked in I've never seen a straight Banana, delightfully performed by one of the greatest American Vaudeville duos of the period. Forgotten now, the Happiness Boys, Billy Jones (1889-1940), and Ernest Hare (1883-1939), make most similar acts sound like amateurs. Their signing-off tune was That's my hap-hap-happiness. However, they are more famous for creating the expression "She knows her Onions", which was one of their biggest hit records. What did I tell ya? is a Charleston Foxtrot marvellously played by the Savoy Orpheans with a vocal by Cyril Ramon Newton. A piano solo by Edythe Baker follows: Where's that Rainbow? from the 1927 show "Peggy Ann". Bert Maddison led a large syncopation dance orchestra and High up in the Sky, played in an elaborate symphonic arrangement, is typical of his finest style. Under the Moon, a charming romantic tune, is handled with style by the Radio Imps (Tom Macey and Ed Smalle) fine American artists who bring us a taste of Vaudeville's Golden Days. To end Side One we have a selection of 1926 tunes played splendidly by the Coliseum Dance Orchestra.

Charleston Foxtrot, Thanks for the Buggy Ride, played by Percival Mackey, with a slick, humorous lyric sung by Fred Douglas. Breezing along with the Breeze features the famous 'Revelers', much loved by the composer Delius, and aprily described by one writer as 'A Barbershop Quartet at Music Academy level'. These superbly accomplished artists were also known as 'The Merrymakers', 'The Singing Sophomores' and 'The Shannon Quartet'. They usually consisted of Lewis James (or Henry Burr), Franklyn Bauer (tenors), Elliot Shaw (baritone). Wilfred Glenn (bass), and the well known bandleader Frank Black (arranger/pianist or conductor). Black later conducted the NBC Symphony Orchestra. The Revelers sang vocals on many American dance band records. If I bad a Talking Picture is finely played by Alfredo and his Band, at the time playing opposite Albert Sandler and his Orchestra at the then newly-opened Park Lane Hotel in London, Sandler playing tea-time light music, and Alfredo playing for dancing. He was not Alfredo Campoli, as some people seem to think. His real name was Alfred Gill, and he later led a light orchestra, often playing in gypsy style (and costume). Russian Lullaby, a waltz, is beautifully played by Harry Bidgood and his Broadcasters, a very fine syncopation dance orchestra with a vocal by the concert baritone Arthur Vivian, whose real name was John Thorne. Harry Bidgood (1898-1955) was later known as Primo Scala, famed for his Accordion Band, and was the son of Thomas Bidgood, composer of the march Sons of

Another Charleston Foxtrot, Seven and Eleven, played in wonderful style by the Corona Dance Orchestra, is followed by Dainty Miss, a lovely piano solo by Raie Da Costa, a concert pianist who turned to popular music and died tragically in her late twenties in 1934. She came from South Africa and also led a band. Fortunately, in her short life, she made quite a lot of records. A great star, happily still with us, in Leslie Sarony, here accompanied by a big name star dance band, Harry Hudson and his Melody Men. My Wife is on a Diet brings us still more 1920s period humour, complete with a reference to the Chancellor of the Exchequer of that time (1929), Philip Snowden. This is a minor masterpiece of performance and production. Another item by the famous Savoy Orpheans, this time a One-Step, is Barcelona. Finally we have another selection of tunes Electric Flashes of 1926 played by Ronnie Munro and his Dance Orchestra. Some people will remember him on post-war radio with his own light orchestra, and also as conductor of the BBC Scottish Variety Orchestra.

CHESTNUT RECORDS LTD., 48 High Street, Pembury, Kent. TN2 4NU. Producer and Artistle Director: Stuart Upton. From an idea by Gillian Davies. Sleeve design: Allen Dunkley. Issued in association with the VINTAGE LIGHT MUSIC SOCIETY 4, Harvest Bank Road, West

- 1. Let' all go to Mary's House (Conrad, Wood) (with vocal refram) Jay Whidden and his New Midnight Follies Band
- Columbia 4130 WA4307 (Rec.21/10/26) 2. Laugh, Clown, Laugh - Waltz (Fiorito) (with vocal refrain) Adrian Schubert and his Dance Orchestra
  - Imperial 1931 1236 (Rec. 1928)
- Charleston (Mack & Johnson) Edison Rell Dance Orchestra
- Edison Bell Wenner 4297 9305 (Rec e July 1925)
- I've never seen a Straight Banana (Waite) (Comedy Duet) The Happiness Boys (Ernest Hare & Billy Jones, piano acc.
- Dave Kaplin) Am. Regal 8273 7081 (Rec. 1926) What did I tell ya? De Sylva, Donaldson (with vocal refrain) The Savoy Ornheans, at the Savoy Hotel, London HMV B5011 Bb7875-2 (Rec 11/2/26)
- 6. Where's that Rainbow? (From "Peggy Ann") (Rodgers)
- Pianoforte solo by Edythe Baker Columbia 4468 WA5891 (Rec. July 1927) 7. High Up in the Sky (E.Pola) (with vocal refrain)
- Bert Maddison and bis Dance Orchestra Sterno 234 S636 (Rec.c.August 1929)
- 8. Under the Moon (Lyn, Wheeler, Snyder) (Vocal Duet with piano acc.) The Radio Imps (Tom Macey & Ed. Snelle) Imperial 1849 1160 (Rec. 1927)
- Latest Dance Hits (1926) Selection (Intro Pearl of Malabar; Summer Rain; Two Sad Eyes, My Irish Home Sweet Home; No Sir, No Sir, that's not my Girl; You've got those wanna go back again Blues)

#### Coliseum 1951 C-43-E/C-45-E (2 sides) (Rec.e. lune 1926)

- 1. Thanks for the Buggy Ride (Buffano) (with vocal refrain)
- Percival Mackey and his Band Columbia 3963 WA3182 (Rec. 17/4/26)
- 2. Breezing Along with the Breeze (Simons, Whiting)
- The Revelers (Male Voices, with piano accomp.) HMV B2360 A36046 (Rec.c.Ang. 1926)
  - If I had a Talking Picture of You "Sunny Side Up (De Sylva, Brown & Henderson) (with vocal refrain)
- Alfredo and his Band (At Park Lane Hotel, London) Edison Bell Radio 1299 89614 (Rec. November 1929)
- Russian Lullaby Waltz (Irving Berlin) (with vocal refrain) Harry Rideand and his Broadcasters Broadcast 161 (Rec c July 1927)
- 5. Seven and Eleven (Donaldson) The Corona Dance Orchestra

The Coliseum Dance Orchestra.

- Reval G8063 A345 (Rec Oct 1923) Dainty Miss (Bernard Barnes)
- Pianoforte solo by Raie Da Costa Parlophone R3534 E1797-2 (Rec.c.Apr. 1928)
- 7. My Wife is on a Diet (Tobias, Bennett) (The "Daily Mail" Comedy Song) Leslie Sarony-Vocal, acc.by Harry Hudson and his Melody Men
- Ed. Bell Radio 1276 89689 (Rec.c.Oct.1929) 8. Barcelona - One Step (Tolchard Evans)
  - The Savoy Orpheans, at the Savoy Hotel, Savoy HMV B5149 Bb8280-1 (Rec. 19/4/26)
- Notes by STUART UPTON 9. Electric Flashes of 1926 Selection (Intro. I'm sitting on top of the World, Ukulele Dream Gul,
  - Bye Bye Blackbird, Red Red Robin, That Night in Araby; Lonesome and Surry, Meet me tonight in Dreamland, Oh! Charley, take it away) Ronnie Munro and his Dance Orchestra (Vocalists, Eddie Kollis and Scott & Weldon)
  - Parlophone E5882 E888-2 & E889-2 (2 sides) (Rec.c. Nov. 1926)



# **ORIGINAL ARTISTS**

#### SIDE 1

- 1. Cherish The Association
- 2. Precious And Few Climax
- 3. End Of The World **Skeeter Davis**
- 4. Never My Love The Association
- 5. Come Back When You Grow Up Girl **Bobby Vee**

#### SIDE 2

- 1. Last Kiss J. Frank Wilson
- 2. Mr. Blue The Fleetwoods
- 3. My Special Angel Bobby Helms
- 4. Please Help Me, I'm Fallin' Hank Locklin
- 5. Right Or Wrong Wanda Jackson

Made in Canada on 1980 Impact Music Promotions Inc.

Album Jacket Design by Bill Hicks Design All selections courtesy of S J Productions Ltd

Manufactured and Distributed in Canada by: Fabrique et Distribue au Canada par: Impact Music Promotions Inc. 3121 Universal Drive

Mississauga, Ont. L4X 2E2

THESE SONGS HAVE BEEN RE-PRODUCED IN FULL STEREO BY THE ORIGINAL ARTISTS

# the Callahans



PRODUCTIONS

### the Callahans

We count it as an hance and a great privilege to know the Singing Collahans, Roleigh, Harald, Sherry and Sue Gail, They are undaubtedly one of the most talented groups you will ever he or. They are totally committed to God and the spreading of His gaspel.

Cauntless peaple have been blessed through the ministry of their music, and God in return has surely blessed the lives of the Callahans.

Since we are their aunt and uncle, we have watched them down through the years, and know that they live exactly what they sing.

Sit back and get ready to be blessed by Gad as you listen to the Callahans sing, for it is to God's glary that this album has been made.

Side One Side Twa
I've Got a Brand New Sang
What Jesus Did for Me
There's Never Been a Man Like This Man
Freedom of an Eagle
Ha'll Never Fail to See You Through
He'll Never Fail to See You Through
Wha's Ganna Call Him Lard
Proise Ye the Lord

\$\infty\$ 180

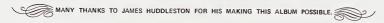
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Ta cantact far personal appearances and records call or write: The Callahans • 5075 Union Pike • Richmond, Ind. 47374

A Brand New Song



## Gharles Sparks Dzet



#### SIDE ONE

I JUST WANT TO THANK YOU LORD BELLS OF JOY NEARER TO THEE SINS DARK VALLEY (Written by Rev. George Peace) THE LIFE HE ENDURED

#### SIDE TWO

HE WILL TAKE ME THROUGH IT ALL
(Written by Elmer Summers)
I BELIEVE HE'D GO TO CALVARY FOR ME
ROSE AMONG THE THORNS
HE GAVE ME A SONG
(Written by Charles Sparks)
OLD TIME PREACHER MAN



It is an honor and a privilege to dedicate this album, to my mother-in-law, Mrs. Stella Miller who has been a great light and help to me and encouraged me so much. Rev. Charles Sparks

Charles Sparks, lead singer of this group, and his wife, the former Mildred Miller, became children of Christ and were baptized by the Reverend Hudon Overbay twenty years ago. Charles is now an ordained Baptist Minister, father of one son and two daughters, the oldest daughter Kathy, has been singing with her father for the past ten years. This is their first attempt at recording an album.

The accompaning musicians: Edward Sharp, pianist: Ronnie Wilson, rhythm guitar: Kenny Humphery, bass: Homer Wooten, electric guitar: are all dedicated christians and for many years have been of great help to the congregation of my church. It is with extreme pride that I have been allowed to introduce this album. I am sure it will be a blessing to everyone who listens carefully to the words of these songs.

New-Hurlan Questay Pastor Pleasant Ridge Baptist Church

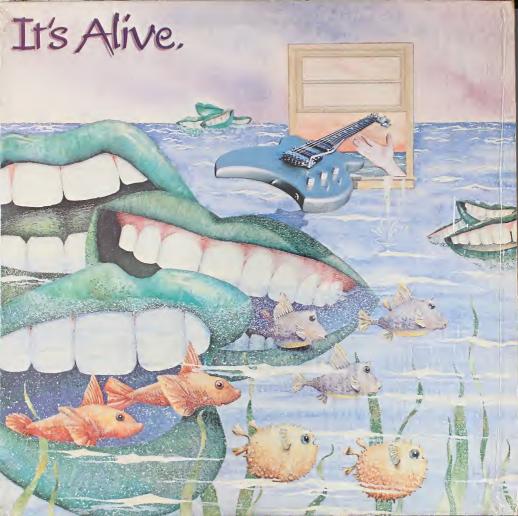
La Follette, Tennessee 37766

Recorded at: Jewel Recording Studios 1594 Kinney Avenue Cincinnati, Ohio 45231 (513) 522-9336 RECORDS
JRC - 821

For Bookings Contact:

Gevena Huddleston Box 291 La Follette, Tennessee 37766 Phone (615) 424-7092

Rev. Charles Sparks 407 East Walden La Follette, Tennessee 37766 Phone (615) 562-5171





#### SIDE ONE

DON'T MISUNDERSTAND ME You're so cool, dancing the same dance Never taking chances, dancing the same dance Dancing the same dance You think you are so cool, never taking chances TV gives you point of view Talk shows tell you what to do Never do reveel your feelings You are so cool, dancing the same dance can feel your minds congesting Buddy you don't but I know where it's at Give me something I can Jeal with Don't misunderstand me I didn't mean the words that way Buddy you gotta see it my way hope you're here when the truth comes out And broken records get thrown out

I really got a lot to say Don't misunderstand me Buddy you gotta see it my way Don't misunderstand me I'll shut up and walk away said that you're so cool You're always dancing the same dance You're always dancing the same dance

You are so cool dancing the same dance

I didn't mean the words that way

Don't misunderstand me

Don't misunderstand me



CASTAWAYS Dreams, the pictures we slip into The world Inside ourselves When the eyes are full of dust Clouds come rolling over Make everything move slower Another space and time It's just a nod away.

Chasing lights in the nighttime The other side of day Things could be so right if dreams could be Something we could get to Something close and next to Don't think about the time The mind goes where you take it If it ain't real you make it It's OK to castaway Castaways sweet Castaways
Caught between the night and day Castaways baby can't you see that we are Castaway from the light of day

Going out to play Going out to play Going out to play To e world in hibernation That waits for you all day When the lights go out you're on your way To a place we're always sent to A place only we can get to Filed with total mystery And when you sleep tonight Think only of the good things: The if I only could things

And you will castaway Castaways sweet Castaways Caught between the night and day Castaways sweet Castaways Caught between the night and day...



STAND IN YOUR WAY Girl I got something to say You better listen to You're losing me your only triend And girl you know it's true You don't want a man lke me You want a little boy to tollow you Someone who'd never stand in your wey I tell you little lies So your little heart won't break And I tiptoe through your moods Girl my sanity's ot stake All that I keep heering girl is How I made you cry





I'm through with talk if you want to walk I won't stand in your way Girl there was a time When all the pieces seemed to fit But you took our love and happy home And made a mass of it I can't stand this pain no more And I've said all I can say It's all a drag, just pack your bag And I won't stand in your way



SIDE TWO

AMERICAN FAMILY All we need, we gotto jump back jump back Take it ell, take it all in stride All we need, we gotte jump back jump back Take it for, take it tor e ride Take It tor e ride

Daddy goes to sleep Mame steye up ell alone Daddy goes to sleep Mama's on the telephone Daddy goes to sleep Mema's never goin' home Deddy goes to sleep end dreems Life out what it seems to be All we know, we gotte teke time make time Let it go, let it go eway All we need, we gotte teke time make time Sove it up tor e rainy day

For e reiny day Deddy goes to sleep Mame stays up all clone Daddy goes to sleep Mema's on the telephone

Daddy goes to sleep Mama's never goin' home Daddy goes to sleep and dreams Life ain't what it seems to be American Family, American Family Someone wake up daddy, Mommy's on the phone (...get up wake up you gotta gotta...)



In all my the I gin't seen noming like it That thing is movin' ground

I believe it's breathin

Well moybe it's alive it's not what you see at the movies

don't think I'll stay here, stey here

it's never been on the silver screen

Maybe we're the first to see it eye to eye

Meybe, just maybe it's elive

Maybe it was here before us

I told you not to leave my sight

it's give it's give it's give.

But did you listen to me

You had to go end do it

It's gonne come and get us

Maybe, just maybe it's alive it's alive it's alive it's alive...

I've never seen nothin' like it

I don't think i'll stey here, stey here

Now it's too lete

In all my lite

Better run ewey

TICKET TO RIDE John Lennon and Paul McCartney

IT'S ALIVE Produced by It's Alive Engineered by Glenn Barrett Recorded and mixed at Morning Star Communications, Spring House, Pa. Mastered at Frankfort Wayne in Phila.

All songs composed, arranged and performed by William Haney and Glonn Gury except "Ticket To Ride" composed by J. Lennon end P. McCartney, arrenged by it's Alive

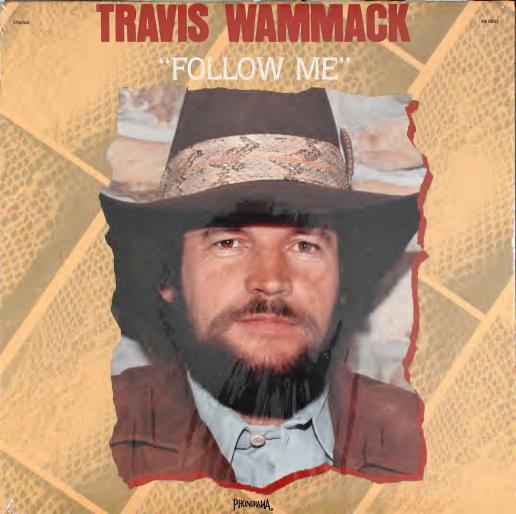
Art direction end illustration by Renée Cover guitar courtesy of Audric Jankauskas, Luthier of AUJAN GUITARS

Special thanks to Glenn Barrett, Jim Gordon end countless others

inspiration by Rende and Roz without whom our endoavors would be empty.

This elburn is lavingly dedicated to John Denno end the memory of Kevin Joyner.

A RyZec Production.



STEREO PR 5633

GET IN "E" AND FOLLOW ME I KEEP ON RUNNIN' SOUL'S OVERDUE YOU KNOW HOW TO SHAKE THAT THING SCRATCHY MAKE THE SPARK FLY LOVE BEIN' YOUR FOOL DON'T GIVE UP ON ME BABY OTTLENECK BLUES REENWOOD, MISS.

1982 PHONORMA, Records, distributed by Indigo Music, 20 Music Square West, Nashville, TN. 37203. . 1982 Southampton. © 1982 Indigo Music



### THE KAZU MATSUI PROJECT

featuring

GREGORY WALKER, PHILLIP INGRAM and NORMAN DOZIER



"IS THAT THE WAY TO YOUR HEART"

#### IS THAT THE WAY TO YOUR HEART

featuring GREGORY WALKER PHILLIP INGRAM and NORMAN DOZIER

#### **MYSTERY GIRL**

Written by Glen Ballard & Brock Walsh Arranged by Bill Meyers Keyboards: Bill Meyers Guitar: Charles Johnson Percussions: Mike Fisher Simons: Vince Colaiuta Horns: Dave Boruff, Brandon Fields, Gary Herbig Chorus: Maxi Anderson, Darryl Phinnessee, / Phillip Ingram Lead Vocal : Phill Perry

1

LET'S PRETEND

Written by Guy Thomas & Arlene Matza Arranged by Guy Thomas Keyboards: Guy Thomas Keyboards: Bill Meyers Gultar: Guy Thomas A. Guitar: Dann Huff Percussions: Mike Fisher Frumpet Solo: Judd Miller Chorus : Maxi Anderson, Marlena leter. Darryl Phinnessee Lead Vocal: Gregory Walker & Lorne Griffin

#### SONG IN BLUE

Written by Kohii Tamaki & Norman Dozier Arranged by Robben Ford Keyboards: Russell Ferrante Keyboards: Bill Meyers Guitar: Grant Geissman Drums: Carlos Vega Bass: Neithan East Lead Vocal: Norman Dozier

#### IS THAT THE WAY TO YOUR HEART O

Written by Jeff Day Arranged by Bill Cuomo Keyboards: Bill Cuomo Guitar: Paul Jackson Jr Percussions: Paulinho Dacosta Chorus: Maxi Anderson, Marlena leter Lead Vocal: Norman Dozier

#### HOW TO HANDLE LOVE

Written by Jeff Day Arranged by Randy Waldman Keyboards: Randy Waldman Guitar: Paul Jackson Ir. A. Guitar: Dann Huff Bass: Neithan East Drums: Ed Green Percussions: Mike Fisher Sax Solo: Mike Acosta Chorus: Maxi Anderson, Marlena Jeter Lead Vocal: Phillip Ingram

#### THE MUSIC INSIDE YOU

Written by Steve Belkin & Patrick Mathews Arranged by Randy Waldman Keyboards: Randy Waldman Guitars: Paul Jackson Jr. Bass: Neithan East Drums: Ed Green Percussions : Mike Fisher Flute & Sax Solos: |oel Peskin Chorus: Maxi Anderson, Marlena Jeter Lead Vocal Phillip Ingram

> PRODUCED BY KAZU MATSUI Executive Producer: Harry Kaneko Recorded at Studio Sound Recorders Recording Engineers: Alan R. Hirshberg and Les Brockman Additional Recording by Hal Hellerman and **Boby Macias**

Mixed by Alan R. Hirshberg Assistant Engineers: Paul Larson and David Koenig Mastered by Eddie Schreyer at Capitol Records Cover Design: Kazuya Enomoto for Ken Tanaka Designs Front Cover Photography: Pete Saloutos/After Image Back Cover Photography: Masashi Kudo



#### ROMANTIC NOTIONS

Written by Jeff Day Arranged by John Barnes Keyboards: John Barnes Keyboards: Derek Nakamoto Keyboards: Bernaby Finch Keyboards: Bill Meyers A. Guitar: Dann Huff A. Bass: Kevin Brandon Percussions: Mike Fisher Solo: Bill Meyers Chorus: Maxi Anderson, Marlena Jeter Lead Vocal: Marva King

ı

#### DON'T YOU KNOW THAT

Written by Guy Thomas & Steve Wood Arranged by Guy Thomas & Steve Wood Keyboards: Steve Wood Keyboards: Guy Thomas Guitar: Guy Thomas Percussions; Mike Fisher Sax Solo: Mike Acosta Shakuhachi: Kazu Matsui Chorus: Maxi Anderson, Darryl Phinnessee.

Mariena leter Lead Vocal: Guy Thomas

#### **BREAK AWAY GENTLY**

Written by John Barnes Arranged by John Barnes Keyboards: John Barnes Keyboards: Derek Nakamoto Bass: Abraham Laboriel Drums: Ed Green Percussions: Mike Fisher Koto: Kazue Kudo Shakuhachi: Kazu Matsui Lead Vocal & Chorus: Marva King



#### Arranged by Robben Ford & Scott Martin

Horn Arranged by Bill Meyers Keyboards Bill Meyers Keyboards: Bernaby Finch A. Guitar: Scott Martin Bass: Abraham Laborie Drums:Ed Green Percussions: Mike Fisher Sax Solo: Dave Boruff Horns: Steve Madalo, Chuck Findley, John Llotine Flutes; Dave Boruff, Joel Peskin Chorus: Maxi Anderson, Marlena Jeter Lead Vocal: Gregory Walker

ARIANA

P. & C. 1986 Presport Records, Inc.

Written by Scott Martin

#### FIREFLIES Written by Kazuyuki Ito & Kim Dodgson

Arranged by Derek Nakamoto Keyboards: Derek Nakamoto Keyboards: john Barnes Guitar: Charles Fearing Percussions: Mike Fisher Chorus: Maxi Anderson, Darryl Phinnessee, Phillip Ingram Lead Vocal: Phill Perry

I would like to thank all the wonderful musicians and writers whom I respect so much, and without whose enthusiasm and special efforts this project would not exist. I dedicate this album to my niece Moe, and to Jeff Day's tiny son Christopher T. Day.-Kazu Matsui



#### LIVE ONE-MAN SHOW!!



### JACKIE LEE

"Mr. Hot Piano"

SIGHTS AND SOUNDS are the key words to best describe the truly great talents of the amazing JACKIE LEE. Internationally known as "Mr. Hot Piano", his consistant successful tours of the finest night clubs, theatres and TV shows in the United States, Canada and the Far East have brought him worldly acclaim as a musician-performer, entertainer and recording artist.

Critics acclaim JACKIE LEE as "America's Greatest Piano Showman", and that no other 'single act' energetically performs with as many visual instruments and dynamic rhythmic effects played simultaneously surrounding the piano keyboard.

The purpose of this live performance album is to catch the enthusiasm of "Mr. Hot Piano's" many creative moods and most popular audience requested tunes.

JACKIE LEE is totally at home, whether it be a One-Man Musical Show as SIDE ONE features The HOT Side, or a complete dance set consisting of nostalgic songs, such as SIDE TWO, The WARM

His sparkling personality plus talent makes for an unbeatable combination - you must see him to believe it.

LOOK OUT WORLD - HERE'S JACKIE -

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(NOTE: - Special effects not able to be heard on the album, but can be seen on stage include: Phsycodelic Lights, White Gloves and Black Light, enhanced by One-Man Choreography.)

Arranged and Produced by JACKIE LEE Original Cover Design by CATHY LEE

A JAYCAT PRODUCTION STEREO JCSL 5287

BERNIE ROTHBARD (Pers. Mgr.)

Theatrical Agency SUITE 214, PARKWAY HOUSE 2201 BENJAMIN FRANKLIN PARKWAY PHILADELPHIA, PENNA, 19130

Recorded at ELMER'S North Wildwood, N. I. IN WORLD FAMOUS WILDWOOD BY-THE-SEA

#### The HOT Side Side 1

- 1. MR. HOT PIANO (Instrumental) 3:08
- 2. Medlev: ISLE OF CAPRI **ELMER'S TUNE** (Instrumental) 4:12
- 3. MALAGUENA (Instrumental) 10:21
- 4. MY LITTLE CORNER OF THE WORLD (Vocal & Instrumental) 4:56

#### The WARM Side Side 2

- 1. SENTIMENTAL JOURNEY (Instrumental) 3:32
- 2. HEART OF A CLOWN (Vocal & Instrumental) 5:07
- 3. YELLOW BIRD (Instrumental) 7:25

4. Medlev:

SHERI LEE LANI IFF DADDY'S LITTLE GIRL

(Vocal & Instrumental) 4:45

**ACKNOWLEDGMENT** OF 'THANKS' TO ANDY MULLEN & LOU HASSON FOR SUGGESTING "MY LITTLE CORNER OF THE WORLD" AS A THEME SONG

Engineered by AL FERGUSON Mastered by VIRTUE

SONGS OF THE
SEE-SAW
A

### SHIRLEY KELLER

HAL WYLIE STEVE KELLER

SHOOSTRYNG RECORDS

FIELD RECORDING



#### SONGS OF THE



#### LIONEL KILBERG

### SHIRLEY KELLER HAL WYLIE STEVE KELLER

SHOOSTRYNG RECORDS

CAST OF MUSICAL CHARACTERS

BAND

I have repeated the descriptive material concerning my fellow performers that appeared on Volume 4 of Sociologically Singing on which they also participated.

SHIRLEY KELLER is one half of a Folk Singing Duo known as the "Twilighters." She has been a choir director, a church soloist and can be heard in concert appearances and at folk festivals. She is a well-known Folk Guitar teacher in adult education at Midland Park and River Dell High Schools in New Jersey.

Voice 1, 2, 4, 5, 6, 8 6 string guitar 2, 4, 5, 6, 10, 12 Auto Harp 3, 8 Composed music for 1, 6, 10

HAL WYLLE comes from a line of Folk Artists. His mother, Adelo Wylie, plays plectrum banjo. His grandfather was a square dance fiddler and his father played bones, spoons, mouth harp and did soft shoe dancing on a salted floor.

He himself has played and sung wherever there was a festival or sing to be found, Traditional and Professional.

 Voice
 4, 7, 9, 11

 12 string guitar
 3, 4, 10, 12

 6 string guitar
 7, 9, 11

 Composed music for
 7, 9, 11

STEVE KELLER plays electric bass with rock groups and can be heard accompanying the 'Twilighters' in folk music concerts.

Electric bass 2, 3, 4, 5, 6, 8, 10 Voice 1

LIONEL KILBERG — You know all about me.

Writer of all the Lyrics

The See-Saw-Sea is the name that the seamen and their families who live on Juniper Island gave to the choppy waters from which they make their living. They're whalers and fishermen all, and they believe the sea is alive.

1, 3, 4, 5, 9, 12

"She's choppy and mean" they'll tell you. "She don't rest or leave us be. Ice and rocks is her teeth, what chews on us. The storms is her bitch; temper what rocks and screams at us. Whales is her fists and they beats on us too and Davy Jones' locker is her heart with room for the lot of us."

The encept for this series of songs was suspend by many odd-ball coincidence. A friend's Forther, Doed's Wilkie, who chanced to come to town to sell a book that contained the phrase The Sec-Son Sect; the agent, Manny Fex, who seeing the two children's songs I had written on this theme, suggested that I write a musical based on it; the Jacque Brel song Fort of Amsterdam't hat pin-pointed a most for me; and faulty a shipment from Japan to a firm named Lecowood that was missipled to read Weemood. To all of these people and my fellow performers and componers on this record I dedicate this advan.



#### SIDE I

- WE'RE OFF TO SEE is a shanty sung aboard ship and it tells of terror and foolhardiness and heroism and challenge.
- What Be a See-Saw-Sea? This is a question asked by the bewildered who are trapped by the need to wrest their living from her.
- 3. The Ten Hells of a Fisherman A statement to those who believe that fishing for a living is easy.
- I WANT TO BE A PIRATE The song of a little boy whose father was lost at sea and whose mother is trying to find him another.
- 5. Willy Weewood The play song of a little girl whose father sails aboard a whaler.
- 6. MY Love Loves Song of the wife of a whale fisherman.

COVER PHOTO: Bill Keller (Left tv right: Livnel Kilberg, Hal Wylie, Shirley Keller, Steve Keller)

#### SIDE II

- BILLY RUCKS was a fisherman with his own boat that drifted into these waters by chance and was wrecked. He doesn't accept the superstitions of the Juniper Islanders.
- 8. The Saucy Seal is a song for children of Juniper Island.
- 9. Whaler's Song A whale fisherman describes life as a whaler on the See-Saw-Sea.
- 10. DANCER DAN The only black man on the island, he became very rich and owns 3 big whale ships and the bar which bears his name. He remains in seclusion.
- Sung by an 'old' bar girl who wouldn't be his woman in her youth and regrets it now.
- 11. A Man at SEA is an admission of the terror that haunts sailors and their families who are forever 'hoping they'll return,' praying they'll return.'
- SEE-SAW-SEA A light-hearted child's interpretation of the See-Saw-Sea.

Enjoy the record—thanks for reading me.

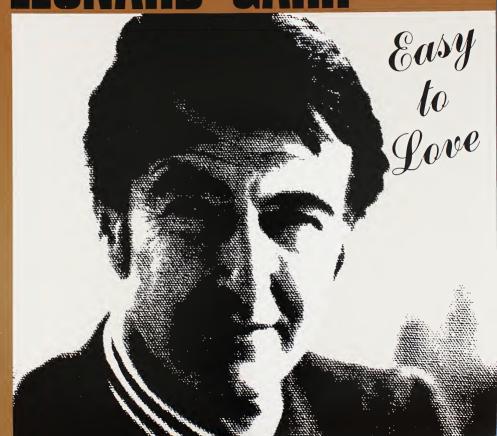
LIONEL KILBERG.

Production/Design — Jack Leventhal

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## LEONARD GARR



LEONARD GARR Easy to Love



Leonard Carr holds firmly to the dominant belief in spontaneity in music. Any learned techniques, any experience at the keyboard must be subordinate to getting at the heart of the song. . . A graduate of Columbia University . . Fnglish, Psychology and Music . . . a Bausch and Lomb Scholarship Award in Science . . . a stint on Broadway in the operetta Rosalinda . . . was in the air Force at the age of 18 . . has toured in Africa, England, France and Germany . . appeared on BBC in London. Home for Leonard Carr is San Francisco.

Leonard Carr is an inventive planist, reproduces the raw materials . . . the emotions, the rhythmic patterns, the haronic strengths that the old masters of the 30's and haronic strengths that the old masters of the 30's and strength of the 30's a

BOB BELLOWS



BOB BELLOWS PRODUCTIONS in association with WARREN KIME

CASTLE RECORDING lake geneva, wisconsin 63147

| _  |                           |      |
|----|---------------------------|------|
|    | SIDE 1                    |      |
|    | Easy to Love              | 2:40 |
|    | There's a Small Hotel     | 1:30 |
| 3. | Here's That Rainy Day     | 2:00 |
| ١. | Lover                     | 1:57 |
|    | If .                      | 2:37 |
|    | Love is a Many Splendored |      |
|    | Thing                     | 1:21 |
| ٠. | Over the Rainbow          | 3:00 |
|    |                           |      |
|    | SIDE 2                    |      |
|    | Lullaby of the Leaves     | 2:14 |
| ١. | Yesterdays                | 1:58 |
|    | Falling In Love           | 2:40 |
|    | Why Do I Love You         | 2:10 |
| i. | The Way You Look Tonight  | 3:05 |
|    | April in Portugal         | 1:36 |

All Selections ASCAP

"Immediacy and spontaneity are of prime importance, and for this reason, the restatement of themse even within the simplest bar song are barely repeated exactly the same way twice. Even a casual listener hearing me in the clubs where I work may notice that a favorite song or arrangement is never duplicated exactly a second time. What I've been looking for is some way to find a fresh and heartfelt statement about a song, without falling into the traps of being freaky and experimental for the sake of being original. I want the listener to know what the tune is and where I am in the tune."

"I want to treat audiences as if I were also the audience ... a total caring for, or concentration on the playing and a total lack of condescension toward the listener . . one does not necessarily exclude the other."

"I've always felt strongly that there was a place for this kind of improvisation at the piano. To me, it is essential to avoid a predictability and a certain kind of polish that takes so much piano music into the realm of good background sound but little else. While I admire enormously a great variety of piano artists including Art Tatum, Peter Nero and Don Shirley, I've always felt that it was right and natural for me not to copy anyone consciously. The influences that may have shaped and colored my work must litter in unconsciously, if at all."

LEONARD GARR

"During our many years on the restaurant nightclub beat, we have seen and heard many piano players. But if we were to be asked the best we have heard, anytime or anyplace, then we would not hesitate a second before replying Leonard Carr. This planist par excellence has to rate with some of the all time greats, including Oscar Peterson. . . "

SAN FRANCISCO PROGRESS.....Bob Tuttl Saturday, February 22, 1975

Claremont STEREO S-10755



### The Bright Stars

#### Side 1

1—No Pity In The City
2—If It Ain't One Thing, It's Another
3—I Still Remember (What You've Done For Me)
4—Just The Two Of Us

5—Come Over Here

#### Side 2

I—You've Got To Be Strong Today
2—The Power Is Gone
3—Tve Got A Home
4—Walk Around Me Lord
5—No Pitu In The Citu (Inst.)

Produced By Shannon Williams Recorded At Woodland Sound Studios, Nashville, Tenn. Recording and Remix Engineer Rex Collier Mastering: Hank Williams, III/Woodland Sound Mastering Cover Art: Dan Quest Art Studio. Cover Art, Jacalyn Bove Liner Photograph: Bruno Of Hollywood

#### NASHBORO RECORDS

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Also available on 8 track and cassette

### STAYIN'STRONG

If you love down home, old fashioned, Southern traditional styled Gospel Quartets, you'll love The Bright Stars. Willy Davis has been the manager of this group for several years, during which time the group has turned out such hits as "Family Prayer", "Standing In The Safety Zone", "Jesus Keep Your Arms Around Me", and most recently "All My Help (Comes From The Lord!" Many of their earliest recordings were made by Ernie Young and Promoted heavily on Ernie's Record Parade which made nightly broadcasts over WLAC Radio in Nashville. In addition to the traditional style, you will also find in this collection two selections written and sung by one of the musicians for the group. Eugene Kemp, one of the guitarist, offers "No Pity In The City", and "The Power Is Gone". A combination of the old style and the new makes for a very enjoyable collection of good gospel music.



# Dorothy/Vorwood

And The

Eastern District Y.P.H.A. Choir

Recorded "Live" in Goldsboro, N.C.





\_\_\_"Answer Me Dear Jesus"\_\_\_



# thy/VOrWOOd Inswer Me Dear Jesus"



The Eastern District Y.P.H.A. Choir originated many years ago, and is affiliated with the Original United Holy Church International, of which Bishop J.A. Forbes Sr. is the presiding Bishop. The choir is made-up of many gifted and talented young adults from various churches in the eastern part of the Southern District Convocation, who's headquarters is located in Goldsboro, North Carolina. Under the direction of Ms. Molly Small and Anthony Raynor we have traveled to numerous states to render concerts and to share God's Word in song.

Just to be able to sing with Ms. Dorothy Norwood was a great honor. We hold special love and affections for her working so deligently and patiently, to prepare us for "this recording session." It was a most memorial experience and one that we will always cherish.

A special thanks to our president, Mr. Henry Sherrod, all the officers and fellow choir members and to our many friends for their prayers and support.

Mary A. Herring

#### SIDE A

Answer Me Dear Jesus-Pt. 1 - Soloist: Dorothy Norwood

Answer Me Dear Jesus-Pt. 2 - Soloists: Dorothy Norwood-Milton Biggham

Directed by: Mary Herring

Jesus Know · Soloist: Dorothy Norwood

Steal Away - Soloist: Dorothy Norwood - Background singers: Chris Brown-Mary Herring-Molly Small Directed by: Shirley Cox

#### SIDE B

I Found The Lord · Soloist: Dorothy Norwood

Directed but Jo Ann Ward

A Mother Cried · Soloist: Dorothy Norwood Directed by: Mary Herring

Bless That Wonderful Name of Jesus - Dorothy Norwood

I Belong To Jesus · Soloists: Molly Small-Anthony Raynor

#### Musicians credits:

Wayne Davis - Piano Quincy Gardner, Jr. - Organ Derek Jackson · Bass Guitar Liston Paige - Drums

Directed by: Mary Herring

Photography by - Larry Grant & Reynold Roberts, Jr. Album Design by - Raymond Woolard

Woolard/Jordan Creative Designers, New York

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THIS SIDE

A TRIBUTE TO ART FERN
ROB MCCOnneil

THE GREATEST LOVE
Michael Masser and linda Creed

STEDDING STONE

SEPPING STUR Woody Shaw

THAT SIDE

Wayne Shorter

WINE AND ROSES
Henry Mancini

WHO CAN LITURN TO Leslle Bricusse and Anthony Newley

MY SHERRY
Andrew Queirolo

Director:

r: Dr. David Tucker

Trumpets: Bill Lutt, Jeff Zlas, Keith Stone, Peter Evans,

Frank Sabella

Trombones: Jules Rowell, Mario Sternad, Paul Peterson,

Jim Fenske, George Gnebler

Reeds: Bill Aron (alto), Eric Wittig (alto), Phil Scarff (tenor), Lincoln Adler (tenor), Andy Quelrolo (baritone),

Conl Kiesz (flute, synth)

French Horns: Adrienne Chambers, Paul Stevens,

Laura Demsetz, Jay Stebley

Piano: Michael Century; Guitar: John Heller; Bass: Neal Heidler;

Drums: Kent Reed; Drums: Scott Latham

Vocalist: Leola Jiles

The cocky little stick figure on the front cover holding the flute has grown to be the mascot of the U.C. Berkeley Jazz Ensembles. Starting from humble roots like our mascot, the Jazz Ensembles has swelled to include three big bands and nine combos, and is currently the largest student-run organization on the Berkeley campus. The Jazz Ensembles has performed with outstanding jazz artists such as Hubert Laws, Sonny Rollins, Freddie Hubbard, George Duke, Bill Watrous, Joe Henderson, and Ed Shaughnessy. Hot and experienced, Berkeley's own musiclans weave exciting walls of sound, while Leola Jiles stings us with her electrifying vocals.

Directed by Dr. David Tucker, the band will play standards such as "Nefertitl" featuring Phil Scarff on tenor sax, Marlo Sternad on trombone, and "Wine and Roses" featuring vocalist Leola Jiles. Special arrangements were written by Joe Wright for "The Greatest Love" and "Who Can I Turn To," featuring Leola Jiles. "Stepping Stones" was arranged by Jules Rowell, with solos by Jeff Zigs on trumpet. Phil Scarff on tenor, and Scott Latham on drums, "A Tribute to Art Fern" features tenor saxophonist player Lincoln Adler, guitarist John Helier, trombonist Jules Rowell, and Eric Wittig on the alto sax. To top it off, the band will play an original called "My Sherry" featuring the composer, Andy Quelroio, on the tenor saxophone.

Producing a Jazz Ensembles album has been our goal for many years. This accomplishment would not have been possible but for the dedicated efforts and enthusiastic support from the Jazz Ensembles members, staff, and alumni. The proceeds from the record sales will help support the Jazz Ensembles' Tour of Europe, where the band will perform In Poland, Sweden, and Finland. We are most grateful to the College for the Recording Arts In San Francisco and EPOP Productions In Lafayette for their excellent studio work. Many thanks to Leola for her sweet sonas. Special thanks to "Doc" Tucker who has enriched the Berkeley music environment and all of our ilves.

> Eugene Wang V.P., Jazz Ensembles

DHoulaste 219

This Album was recorded and produced at the College for Recording Arts of San Francisco, California under the Direction of Leo & Gar Kullka/Peigldent. Recording & Engineering by James Economides, Jr., Discharing & Packaging by: MASTERING ROOM, on the Neumann Late his San Francisco Ca. CRG his Gat No. 1907-011, Tax exempt origination. The Junating Room is underly the Sonic Arts Corporation. 665 Harrinos Street, San Francisco Calif. 84107. (41b) 181-8307 Blue Duck LP No. 101

**STEREO** 



# Son Songs Songs



The new Children's songs presented in this album were written for children between the ages of three and ten. Since the music is easy to play and sing, young children will find these new songs delightful and exciting.

Vivid descriptions of the characters will help promote awareness in children. A touch of humor and wit is evident in each piece.

The style of the poems is similar to some of the older rhymes of history. Children as well as perceptive adults will be charmed with these "Wonderland" songs for the imaginative mind.

Gerry Kelly is a sensitive, educated singer and musical comedy actress. The characters in these songs come to life with her enthusiasm and skill in interpretating the lyrics. Gerry has appeared in several musicals at the University of San Francisco.

Bill Weir is a highly trained musician who studied at the San Francisco Conservatory of Music for several years. His music box playing with the appropriate sound effects make this music very delightful. He has played for numerous children's dance recitals. For fifteen years, Bill was director of Bimbo's 365 Club in San Francisco

Mr. Sol Joseph of the San Francisco Conservatory of Music tutored the composer in composition and other related subjects in music for many years.



Singer: GERRY KELLY

| Singer: GERRY KELLY                    |
|----------------------------------------|
| Pianist: BILL WEIR                     |
| Songwriter/Producer: VIRGINIA L. LINDE |
| Engineer: TERRY MARTIN                 |
| Front Cover Art: MARK NEWMAN           |
| Photography: TERRY MARTIN              |
| Mastered by LEO DE GAR KULKA           |
| Sonic Arts Corporation                 |

#### SIDE ONE:

| _  |                                                    |            |   |
|----|----------------------------------------------------|------------|---|
| 1. | I. THE FAIRIES SING<br>© P 1975 V.L. Linde*        | Time: 2:0  | 0 |
| 2. | 2. I AM A LITTLE KITTY CAT<br>© P 1981 V.L. Linde* | Time: 3:0  | 6 |
| 3. | 3. I AM A LITTLE PUPPET<br>© © 1981 V.L. Linde*    | Time: 2:06 | 6 |
| 4. | 3. I AM A LITTLE PONY (I)<br>© © 1981 V.L. Linde*  | Time: 2:28 | В |
| 5. | 5. HAVE YOU EVER?<br>© P 1981 V.L. Linde*          | Time: 2:4  | 6 |
| 6. | © 1981 V.L. Linde*                                 | Time 1:54  | 4 |
|    | ©® 1981 V.L. Linde*  5. I AM A BABY ELEPHANT       |            |   |

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|-------------------------------------------------------------------------------|------------|
| SIDE TWO:                                                                     |            |
| I AM A LITTLE BITTY CHICK     © ₱ 1981 V.L. Linde*                            | Time: 1:59 |
| 2. WE ARE LITTLE SOLDIER BOYS<br>© P 1975 V.L. Linde*                         | Time: 1:50 |
| 3. I AM A LITTLE POLLYWOG<br>© P 1975 V.L. Linde*                             | Time: 1:50 |
| 4. I AM A MUSICAL RAG DOLL<br>⊚ ₱ 1975 V.L. Linde*                            | Time: 1.35 |
| 5. I AM A LITTLE BEETLE<br>© P 1981 V.L. Linde*                               | Time: 1:58 |
| 6. I AM A LITTLE PONY (II)<br>© P 1981 V.L. Linde*                            | Time: 1:53 |
| 7. THE FAIRIES SING<br>© P 1975 V.L. Linde*                                   | Time: 2-00 |
|                                                                               |            |

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#### Piano Music of ANDRE SINGER

Three Serial Pieces for Piano (1963, 1967) Sonata for two Pianos (1949, revised 1952) Nine Parables to Franz Kafka's "Amerika" for Narrator and Piano(1950)



JEAN AND KENNETH WENTWORTH, PIANISTS

### Piano Music of ANDRE SINGER

THREE SERIAL PIECES FOR PIANO (1963, 1967)
SONATA FOR TWO PIANOS (1949, revised 1952)
NINE PARABLES TO FRANZ KAFKA'S "AMERIKA" FOR NARRATOR AND PIANO(1950)

#### JEAN AND KENNETH WENTWORTH, PIANISTS

André Singer began an extended set of Serial Pieces in 1963. They now number about twenty and are added to from time to time. The set, when complete, will contain forty-two pieces all using the same twelve-tone row: E, F, D flat, C, A flat, E flat, D, B, F sharp, G, A, B flat.

The Three Serial Pieces recorded here are drawn from this set and each is an Etude based on a specific aspect of jeanism. The first. Hommage a Chopin, takes its point of degaration of the series of

The Serial Pieces are dedicated to the painter, Norman Lewis.

The **Sonata for Two Pianos** was composed in 1949 and revised in 1952. It is in three movements and uses traditional forms in a terse, neo-classic style. The outer movements are each in a sonata-allegro structure, while the middle movement is a Passacaglia with a total of ten variations.

The Nine Parables date from 1950. The original concept included not only a plaints and narrator, but a dancer also. Short excerpts from Franz Kafka Amerika are read by the narrator preceding each piece. The music, however, is in no way intended as an illustration of the text it follows; the relationary of the control of

PARABLE signifies what is thrown out or sat before one, in lieu of something which it resembles, (U) Implies a veited mode of speech, which serves more or less to conceal the main object of the discourse by praccining it under the appearance of something else, which accords with it in most of the particulars.

It will suffice to cite three examples:

The description of "complicated combinations and permutations" of a desk's compartments, and their manipulations, is thought of as corresponding to various orders of pitch groupings within a free twelve-tone organization of taxtures (Number 2).

The character of the "eternal student," walt-known in European tiction, is evoked through the "tearned" technique of strict canonic writing, based on a tive-finger exercise (Number 4).

More engmatic perhaps, and intentionally so, is the connection between text and music in the last piece. In the context of the book a traveling spectacle's "recruting squad" is sent ahead to the next towns it includes a band of Devits and Angets, the latter with trumpets sounding farlares, a trace of which is present in the music

Jean and Kenneth Wenthorth are graduate, of the Justiant School where they studed with the site from Foundlish Jean Wentworth was a winner of the Walfer W Naumburg Award in 1964. The Wentworths have manitured a confinuing interest in optimizing the works commissioned by those according to work the commission of the Wentworth Wentworth and the Compositions of World Jean and Kenneth Wentworth hard compositions of Mozart Jean and Kenneth Wentworth are members of the Sarat Lawriece College faculty. The



Andre Singer was born or Nangary and received his muscal training in Vienna he is a graduate of both the Asadomie (composition) and the Rechschule für Musik (piano). Active (composition) and he Rechschule für Musik (piano). Active fill a fair level for a period in Paris and eventually settled in the United States. Mr. Singer has taught at Oily College of the Cy University of New York and the New School. He has been 1946. He compositions include two symphones; orchestral and choral works, several string quartels and other chamber works for various compositions compositions for soli working on a Song cycle and a chamber open.



Three Serial Pieces for Piano (Manuscript)

I Molto Allegro (1:43)

Il Allegro (1:10)

III Allegro non troppo (2:43)

Sonata for Two Planos (Manuscript) (13:32)

Nine Parables (Manuscript) (17:55)

Recorded at Columbia Studios/New York City Edited by Alan Feierstein/Sorcerer Sound/New York City Compositions recorded under the musical supervision of Horoce Grenell and Richard Gilbert

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GRENADILLA RECORDS, INC.

BOX 279•NEW YORK, NEW YORK 10010

GS-1011

NINE PARABLES TO FRANZ KAFKA'S AMERIKA

NARRATION

Here and there curous objects babbed independently out of the resistess water, were immediately submerged again and sains before Karls institution and the sains before Karls institution and the sains before Karls institution and the sains select the sains sains they were billed with passengers. A movement without end a resitiess-ness transmitted from the resiliess element to helpless burst.

there was also a regulator at one side and by turning a handle you could produce the most complicated combinations and permutations of the compartments to please yourself and to your requirements. This panels sank slowly and formed the bottom of a new series or the top of easing drawers present of the work of the product of the produc

Ever since Mister Green's gallenness began he had been actually supressed by the beauty of which the grid's lace was capable, and expecially by the brilliance of her lively eyes. A dress which fitted so closely to its wearer's body he had never seen before, small winkles in the soft, closely-wover, yellower material betrayed the torce of the tension. And yell warrish material betrayed the torce of the tension. And yell warrish material to stray the control of the tension.

and you study all right? — Yes, said the cludent, there a nothing else to be done. For years it did nothing but study, and the student But when the student But when the student I ill get some steep when I'm thinshed with my studies. I keep myself joing on black coffee.

but how was one to go on sleeping if the boy in the next bed got up in the very middle of the right for a tew hours roustering in the town belore going on duty and washed his face with a clatter and much scattering of water at the washbasin heed at the head of one's own bed, if he not only put on

The basical was not very map set through the last acalitation for the nest of the servations, all without its connecting boards, role up nine the busy. Reaching the top of the wast, her mothets of the way cannowing warps a vecoding national wast. Her mothets then were cannowed and the new cannowing wast of the wast. Her mothet was amazed at such skill and funced that her mothet planned at a rich skill great for new canno to a last new kills will be me course her mothet new cannow as a fact kindly skill in the new cannow have a set cannow the man of the set of the se

Karl looked at Green with shrewd eyes and clearly saw that share over this apposure was conflicting in the man with joy of the success of his designs. At last he pulled himself together, the success of his designs of the success of the success of the though Karl had been select for a long and success of more?" And pushed Karl who had once more picked up has box and his umbrailla, out through a little door which he tlung opan before him.

She was warmen a white dress with a rid sensibles. You let you could earlier You let you could only food. God a do she was lonely I don't know how it actually happened. I was entangly if don't know base what let was donely, and close at entangly if don't know passe what let was donely, and close at entangly if don't know passe what let was donely, and close at entangle in the country of the country of the country of entangle in the country of the country of entangle in the country of country of cou

To his great sorrow he learned from the attendant that both the angels and the davils had already left for the next town on the recruiting squad is theretary. What i pity: said Karl, I followed the standard of the standard

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#### AMY SHELDON

#### LOVE IS LIKE AN ITCHING IN MY HEART (Holland, Dozier, Holland/Stone-Agate Music-BMI)

#### MOST OF MY LOVING

(King, Harmon/Eyebrow Farms Publishing-BMI)

#### OUT LOOKING FOR A FOOL

(King, Harmon/Eyebrow Farms Publishing-BM1)

#### HOME

(C. Smalls/Fox Fanfare Music, Inc.-BM1)

#### PRODUCED BY BILL CASHMAN

Recorded at Westwood Recording Studios Recorded at Westwood Recording Studios
Briginecred by Bill Cashman
Additional Engineering by Roger King
Creative technical assistance by Fred Porter
Mastered by Ken Perry at Capitol Records, Hollywood
Harmonica session coordination and recorder Harmonica session coordination and recorder initiation by Gary Pope All songs arranged by Bill Cashman Horn section arranged and conducted by Steve Soloman

Cover, Art Direction & Design by Rohhin Wharton Photography by Tim Fuller Makeup and Hairstyling by Pat Gabriel

The following musicians contributed their talents to this project...

Charlie Bingo Bill Cashman Carlos C. Chavez Louise Garrett Ralph Gilmore Merle Harmon Dave Jeffries Rob Kilgore Mike King Roger King Doug Martin Dale Morris Randy Orange Terry Oubre Jed Paradies Fred Porter Neil Powell Rico Quintero Amy Sheldon T. Richard Smith Steve Soloman Mark Usvolk Albert Woods



This recording is dedicated to the spirit of my father, Herb Sheldon, the spirit of my father. Herb Sheldon, who devoted the major partion of his life to loving his family and to working in the only husiness he knew...

To Neil Powell and Louise Garrett, two incredibly special people, without whose frendship metale the most of the control of the property have been more than a dream. have been more than a dream.

I love you both.

To Bill Cashman,
who was responsible for putting it
all together with unending patience
and perfection,
thanks for everything Mr. Bill!
Special thanks to Merle Harmon
with Mr. Kill and Mike King for sharing their music with me.

And to the three most important
people in my life...

Buzz, for his loyal support,
love and understanding of me,
I'll love you always.

Kena, for just being Kena,
my most cherished friend always.

And last, but really first, my beautiful daughter Kerin, who loves me as much as I do her. To all of you, thank you for always being there!







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#### **BRAHMS**

#### PIANO SONATA Nº 3 IN FMINOR, OP. 5. TWO RHAPSODIES, OP 79

### GARRICK OHLSSON piano

SIDE ONE

Piano Sonata in F minor, Op. 5 band 1: First movement: Allegro maestoso

band 2: Second movement: Andante espressivo

band 3: Third movement: Scherzo (Allegro energico) & Trio

band 1: Piano Sonata in F minor, Op. 5 Fourth movement: Intermezzo (Rückblick): Andante molto

Fifth movement: Finale (Allegro moderato ma rubato) 2 Rhapsodies, Op.79

band 2. No. 1 in B minor

band 3: No. 2 in G minor

Brahms's Sonata in F minor is not for timid souls. This romantic epic quickly became established as a mature classic. Today it is heard beside the greatest masterpieces of Beethoven. Mozart and Schubert and, unlike its free and lavish predecessors (the Sonatas Op. 1 and 2), it uncannily unites the primary aspects of Brahms's dual nature - the heroic and lyric with the contrapuntal and polyphonic. To strengthen emotion with intellect and achieve such mastery and conviction would be remarkable at any age; to accomplish such homogeneity at 20 is

Completed in 1853, this five movement Sonata enitomises Pater's definition of Romanticism - for it invariably adds strangeness to beauty. Less manifestly autobiographical than Alkan's curious Four Ages of Man Sonata, it is still boldly personal. In the Allegro maestoso's opening subject Brahms bestrides the stage like the Colossus of Rhodes and in the Andante the composer, like Liszt before him and Albéniz and Scriabin later, felt romantically inclined to prompt his listener's feelings with a literary preface. The Scherzo is more a ländler for giants than "an epical valse", the Intermezzo a poignant and wintry transmutation of the Andante, and the Finale grotesque and gnomic when not etherial and (in the final pages) stormingly jubilant. Robert and Clara Schumann, Brahms's most devoted mentors, were understandably overwhelmed. The former declared Brahms "a young man at whose cradle Graces and Heroes have stood to watch" and Clara, very much in the rhetorical fashion of the times, thought the composer "sent from God." More objectively, both were quick to see the individual nature of Brahms's pianism, of how writing which can often look grey and opaque on paper becomes so vibrantly alive when set free from mere print. They pointed not only to the depth of feeling and richness of fantasy (something very much in sympathy with Schumann's kaleidoscopic nature) but also of the mastery of form, praise that was to be echoed many years later by Sir Donald Tovey.

The opening question and answer may recall the protagonists of Herbert's The Collar:

But as I rav'd and grew more fierce and wilde At every word, Me thoughts I heard one calling, Child! And I reply'd, My Lord

- the one declamatory, the other gravely serene and authoritative, but the young composer's ardour is not so easily quelled. The reply is in any case clouded by a pervasive triplet figure which later undergoes a remarkable series of transformations and appears in every conceivable guise throughout the Sonata. The second and related subject is gently assuaging with its characteristic mix of close and open intervals. but the start of the development is a volcanic elaboration on the opening octave upsurge and violently reactivates a mood of passionate assertion. The third subject (and near relation to the second half of the first) appears in the left hand entwined in a subtle rythmic and harmonic counterpoint and, in the final resort, the entire movement comes to seem nearly monothematic, an effect increased by Brahms's colossal impetus

The Andante is prefaced by Sternau: evening falls and in the light of the rising moon two loving hearts fuse in rapture

and the crepuscular descents and ascents of the principal subject are gently elaborated, the use of double notes recalling Chopin's characteristic way of intensifying his themes (in the D flat Nocturne, for example). In the poco più lento Brahms achieves a subdued glow of a sort rarely approached, even in the disturbed, bitter-sweet tranquillity of his final years - those compositions which William Ritter describes as being

like the golden lustre of parks in Autumn and the austere black and white of winter walks. The towering climax of the final section could hardly provide a greater contrast and it is difficult to resist adding that

Tchaikovsky, in rapid time - yet with a strikingly similar pianistic lay-out, concluded his G major Piano Sonata in an unmistakably orchestral guise, whereas Brahms's use of rhythm and counterpoint remains pianistic even when orchestrally

A searing upward leap launches the Scherzo, a movement as ironically named as Chopin's in his B flat minor Sonata; Clara thought it "cataclysmic" and must have been delighted by the hymnal piety of the trio - whilst at the same time noting the ominous colouring of the repeated left hand crotchets and

The Intermezzo is a hallucinatory reworking of the Andante with the sinister triplet figure now all pervasive. The ecstasy has soured and the mood of nocturnal reverie is now replaced with muffled drum beats and clarion calls to attention. A sort of

dark-hued pendant to the Andante, one seems to see. a princely funeral, the palanquin and horses' heads nodding with black ostrich plumes, the pall bearers swarthily muffled to their tearless eyes

before this stark and intense vision quickly subsides into

The Finale is capricious in a manner which only a young and blithely confident composer would risk, though the way the three principal subjects are contrapuntally joined in the coda is a masterstroke. The third subject is a theme of both nationalistic fervour and personal ardour and the concluding pages show that massive opulence and grandeur which was later to achieve its apex in the two Piano Concertos.

The 2 Rhapsodies, Op.79 (1879), show a return to Brahms's early sturm und drang Romanticism - though they are paradoxically less ambitious and rhapsodic than the Sonatas The terse opening of the B minor is contrasted by a Schumannesque idea which surely forms a subconscious tribute to Brahms's most deeply revered friend, and the hesitant, elliptical way the tranquil middle section and coda are foreshadowed is a distinctive characteristic later repeated in the third Rhapsody, Op. 119, No. 4. The B major episode is full of chiming, bell-like counterpoints and a boldly experimental return to the main subject. The coda, too, in which the theme appears beneath a pianissmo rain of leggerio quaver work, forms an inspired surprise.

The G minor Rhapsody is dominated by a powerfully arching idea and a sombre triplet figure both of which are developed with the greatest coherence and ingenuity. Theodore Billroth, one of Brahms's closest friends, was full of admiration

and Elisabeth von Herzogenberg, the dedicatee of the Rhapsodies, felt "like a small capitalist." Billroth found them preferable to the Op. 76 Capriccios and Intermezzi, which he thought too slight for a large-scale composer, and Leschetizky was later to admonish Schnabel for wanting to play the three slow and confessional Intermezzi, Op. 117, at a single sitting. In an age which equated intimacy with slightness, the subtle range and complexity of Brahms's final years received short shrift

Brahms, like some other composers, was not without his touch of false modesty. He dismissed his Rhapsodies as "trash" but their popularity suggests how "the young eagle" (as Schumann liked to call him) conjured his first ambitions and once again spread his wings with magnificent assurance © BRYCE MORRISON, 1978

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of Johannes Brahms

Culu STEREO

### The Chorale Préludes of Johannes Brahms



JOHN OBETZ, Organ The Auditorium Chorale



| SIE  | DE ONE (Time 19:30)                         |
|------|---------------------------------------------|
|      | Mein Jesu, der du mich                      |
|      | (My Jesus Calls to Me)                      |
|      | Herzliebster Jesu                           |
|      | (Ah, Dearest Jesus)                         |
| 3. ( | O Welt, ich muss dich lassen (I)            |
| 1    | (O World, I Now Must Leave Thee)            |
|      | Herzlich tut mich erfreuen                  |
|      | (My Heart Exults with Rapture)              |
|      | Schmücke dich. O liebe Seele                |
|      | (Deck Thyself, My Soul, with Gladness) 2-46 |

Brahms wrote these eleven Choralle Perludes for Organ during the last summer of his life. Seriously il, and near death, I stanks very Rielly wrote them in memory of his dear friend, Clara Schumann. One hisgrapher, Niemann, describes them as "a retrospect and an englogue, a solutation to youth and its ideals, and a farewell to this world which is, after all, so fair." They deal with "inst things," but there is a prevaling quality of peaceful seemily and restrained joy. No. 11, "O World, I Now willing quality of peaceful seemily and restrained joy. No. 11, "O World, I Now willing quality of his solution of the solution of the choract which is a solution of the solution of the choract doubt each, Brahms takes leven of his earthly life and of his work.

| SIE  | DE TWO (Time 22:07)                                                                 |
|------|-------------------------------------------------------------------------------------|
| 1.   | O wie selig seid ihr doch, ihr Frommen (Blessed Ye Who Live in Faith Unswerving)    |
| 2. ( | O Gott, du frommer Gott (O God, Thou Faithful God)                                  |
| 3. 1 | Es ist ein Ros' entsprungen (Behold, a Rose E'er Blooming) Jodanna Greiner, Soprano |
|      | Herzlich tut mich verlangen (I) (O Sacred Head Now Wounded) Frank Cartille, Tenor   |
| 5. 1 | Herzlich tut mich verlangen (II) (O Sacred Head Now Wounded) 3:32                   |
| 6. ( | O Welt, ich muss dich lassen (II) (O World, I Now Must Leave Thee)                  |



JOHN OBETZ, Auditorium Organist, received his bachelor's and master's degrees from Northwestern University, and his Doctorate in Sacred Music from Union Theological Seminary, New York City. Since then he has studied and concertized in Europe: his many recitals in this country and abroad have won him enthusiastic critical acclaim. He has been a featured recitalist for many conventions of the American Guild of Organists, and has been the soloest on two Guild of Organists, and has been the soloest on two data of stimulation himself as a reacher and serves on the faculty of the Conservatory of Music, University of Missouri in Kansas City.



THE AUDITORIUM ORGAN is not only an outstanding instrument but the name of a weekly radio program. The organ's large four-manual console controls the 109 ranks-6,334 separate pipes which range in speaking length from 32 feet to % inch. One of the unusual features is the trompette-enchamade or state trumpets which are mounted horizontally at the rear of the auditorium. The instrument was built in 1959 by the Aecilian-Skinner Company of Boston.



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## G

1. UNA MUJER

2. PARA AMARNOS

Cente: Merio de Jasús/Osca 4. MAQUERULE

Arragio: Mee FALTAS TU 4:51

1. ME FALTAS TU 4:51

Autor Vilnus Plants
Autor Sergiu George
Arragio: Sergiu George
Arragio: Merio de Jeoùs

2. BAJO LA LUNA

3. QUIEN COMO TU

4. LA INFIEL M. Cast

Productor Ejecutivo: RALPH MERCADO

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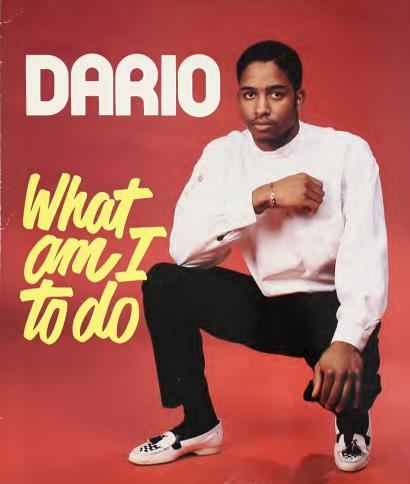
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DARIO



DARIO / GEORGIA & LORRAINE HORRABIN

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Special 299

HELLO DOLLY AS LONG AS HE NEEDS ME COMPANY

THEME FROM MIDNIGHT COWBOY
2001 SPACE ODYSSEY

THEME FROM EXODUS

LARASTHEME

LOVETHEME FROM POME SULLET

THEME FROM ZOUBATHE GREEK AQUARUS LETTHE SUNSHINE IN

### HUGO WINTERHALTER

SIDE A



SIDE E

THEME FROM EXODUS

LARA'S THEME

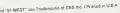
LOVE THEME FROM ROMEO & JULIET

THEME FROM ZORBA THE GREEK

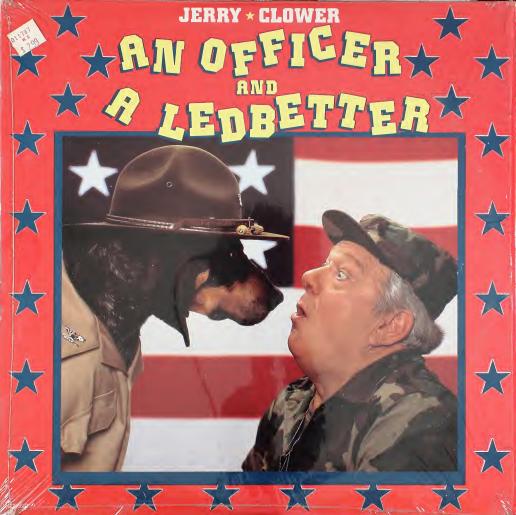
AOUARIUS/LET THE SUNSHINE IN

THIS ALBUM CONSISTS OF PREVIOUSLY RELEASED MATERIAL

All songs courtery of Springboard Int'l Records Inc.



over design. Ely Basalel





# JERRY \* CLOWER

**RECORDS ARE** VALUE





## SIDE 1

- 1 FOX 12...OVER...
- 2. MARINES ARE TOUGH
- 3' THE MARINE RECRIITER
- 4. OUR FIRST BANANA
- 5 CAMP PERRY
- 6 THE CIVIL WAR
- 7 MARCEL'S COURTMARTIAL
- **8 CHRISTMAS DINNER**
- 9. RAT KILLINGS



#### SIDE 2

- 1 CATAHOULA CUR DOG
- 2. WHAT'S THAT SMELL?
- 3. UNCLE VERSIE AT THE OPERA
- 4. WE WAS SO POOR ...
- 5. PAINTING THE PORCH
- 6. BASEBALL UMPIRE
- 7. NEW TEETH
- 8. **VSO**
- 9 U.S.S. BENNINGTON

#### PRODUCED BY SNUFFY MILLER

All stories written by Jerry Clower

All stories published by Music Corporation of America (MCA)/Homerline Music, Inc.-BMI

Recorded live at Camp LeJeune Marine Base, Jacksonville, North Carolina Recorded through the remote facilities of Nashville Remote Recording, Nashville, Tennessee

Engineer: Joe Mills and Vic Gabany Re-mix & Editing Engineer: Joe Mills Remixed and edited through the facilities of The Reflections Studio, Nashville, Tennessee Assistant Engineer: Kurt Storey

Mastering Engineer: Glenn Meadows, Masterfonics, Nashville, Tennessee Art Direction and Design: Whitfield/Choate Art Agency, Nashville, Tennessee Photography: Rhea Rippey Make Up: Vanessa Sellars

Thanks to: Ed Warnick, Gunnery Sergeant James Smith, Gunnery Sergeant Buster Allen, and Corporal Vic Murphy. A very special thanks to Ray Rogers and Captain John Ashe without whose assistance the making of this album would have been impossible at best

General George S. Patton's flag and military accents courtesy of the Tennessee Army National Guard; S.F.C. John "Doc" Evans, Thanks also to Lou, Jim, and Ed Boyd and "Blue".





## The Music Masters

As they step on to the stepe end up to the microphone the eudence is immediately drawn to the MUSIC MASTERS like en onto the fame. They reu usually dressed in a manner so destroing that it seems to illuminate the entire room. So begins the performance by the MUSIC MASTERS can One of the resons why THE MUSIC MASTERS can convey so much belief to their audience is their truly professionel beckground. Each member of this group has had a generous amount of training and experience in the field of gospel worm before forming what is now known as the MUSIC MASTERS. Reginated Germinon, Bairtone and lead singer was a member of the Oriver Youth Choir and the Perkiver Celebratic Choir. He doed offects the First Samuel Beginst Chorch Choir of 75 voices in Indenspoils, Jennes Hooten, First Tenor, sang with the innerlight Quarter and sits directs the Metro Male Tenember of Indianates.

Peul Weeden, Jr., Second Tenor and Lead singer, sang with the Oliver Youth Choir, The Famous Rasberry Singers, and is the director of the 85 voice True Vine Youth Choir.

Business Manager, lead end beritone singer, Al Hobbs, sang with the Traveling Notes of Louisville, Ky, end hes written meny inspiring gospel songs, many of which are included in this album. "Al" is presently the "Gospel Volce" at radio station WTLC in Indianapolis and is founder of Operation Followship Choir.

Jemes E. Clardy, has devoted his musical talents to many groups throughout the years and is presently responsible for most of the brillient errengements of the MUSIC MASTERS.

THE MUSIC MASTERS are some of the finest performers to electrify gospel audiences in many

yeers. After a listen to this album you too will egree that "Gospel Music is The Thing". Fletcher Hubbard WTNJ Radio Trenton, New Jersey

Side 1

NO MAN IS AN ISLAND

TELL HIM WHAT YOU WANT
PUT YOUR HAND IN THE HAND OF THE MAN/
HOLD TO GOD'S UNCHANGING HAND
HE'S GOT A HOLD ON ME
RAIN

Side 2
I'M YOURS
O WHAT A WONDERFUL GOD
REMEMBER ME

REMEMBER ME I'VE GOT A LONG WAY TO GO AMAZING GRACE



NASHBORO RECORD COMPANY,

A Special Thanks To Mr. Larry Adams

Produced by Shannon Williams

1972 NASHBORO

for his help in making this album successful.

Recorded in Nashville, Tenn. at Woodland Sound Studio: String and Horn Arrangements by Jack Williams

This album was re-mixed and mastered by the technical staff at Woodland Sound Studios.

Cover Design by Dan Quest and Associates, Nashville, Tenn

NASHVILLE, TENNESSEE 37206



# The Thrasher Brothers RID'N HIGH

JIM THRASHER — first tenor • JOE THRASHER — second tenor • BUDDY THRASHER — baritone & trumpet

ELLIS HILL — bass • RANDY McDANIEL — piano • JERRY GOFF — soloist & trumpet

The emece attempts to commend them on such a command performance, but the flattery of words and the eloquence of rhetoric are lost in thunderous applause. The building suffers tremors, mikes of steel still vibrate under the impact. The emece calls for order, but order can only be restored by those who have created chaos from sheer musical ecstacy. Many crowds have remained seated, their hands red from their expression of appreciation, but on the contrary, the generators of happy pandemonium have had so many standing ovations since they burst upon the seene, until it appears to have been written in the program. Not one time, nor two—not one town, nor two, but again and again like successive waves.

To paraphrase Shakespeare, "There comes to every troupe the crest of the wave, it is up to them to catch it and ride." Joe, Buddy, Ellis, Jim, Randy and Jerry have clasped the clusive crest with an iron grip. Yes, "Those Singing Americans." The Thrasher Brothers, have cinched their saddle to the top and are indeed "fid" High."

They leave the stage with the shrill of twin trumpets hanging in the air, the thud of an electric bass, the "whomp" of the drum, the glimmer of piano ivory and the sounds of singing. The applause can only be stilled by the rejuvenating of these fading sounds in encore.

The vinyl of albums and the 25 inches of television screen does not do them justice. One must be caught under the impact of their personal exuberance and vivaciousness in concert. They literally pour themselves out, they hold nothing in reserve, they give of themselves, unrelentingly. Their unreserved exhaustion will thrust you into the swift current of the wave on which The Thrashers are "Riid"n High?"!

#### SIDE 1

- 1. I've Been Changed (Lister) 1:40
- 2. I'm Ashamed (Goff) 2:30
- 3. I Must Tell Jesus (Hoffman) 1:26
- 4. Just A Little While (Bartlett) 1:09
- 5. Pity The Man (Hemphill) 3:57
- 6. Holding My Savior's Hand -1:49

#### SIDE 2

- 1. I'm Goin' Home (Goff) 2:03
- 2. My America (Goff) 1:49
- 3. I Ask The Lord 1:47
- 4. Love Lifted Me (Smith) 1:20
- 5. Gospel Heaven (Black-Goff) 4:02
- 6. Meeting In The Air (Ellis) 1:51

The Cover: The Thrashers stand atop their Continental Trailways Seenic Cruiser Silver Eagle. It is customized within, a rolling paradise. It contains television, telephone, lounge area, study area, private sleeping quarters with individual closets and storage, restroom, washroom and running water. Radio and stereo speakers throughout the cruiser are constantly alive with music.

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, a non-profit organization dedicated to the betterment of recorded music and literature.

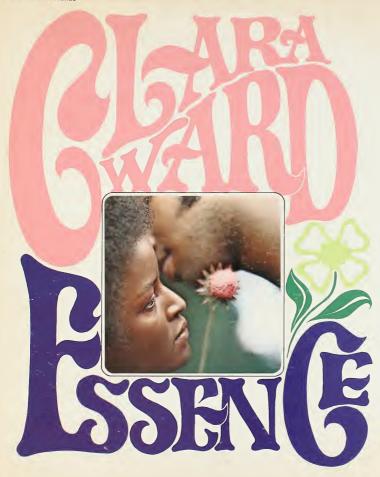


WARNING! Check your needle regularly, A defective needle will not only bring distorted sound reproductions, but may permanently damage your record. This recording is worthy of the finest needle.



"GOSPEL MUSIC AT ITS BEST"

WACO . TEXAS



# GLARA WARD ESSENGE

SIDE ONE

1—THANK YOU FOR COMING INTO MY LIFE
2—DO THE BEST YOU CAN
3—STAY IN THE GROOVE
4—THAT'S WHAT I'VE BEEN LOOKING FOR
5—WHAT CAN I DO (TO SWEETEN A BITTER WORLD)

SIDE TWO

1—WE NEED THEE

2—MY FRIEND INDEED

3—FOR THE REST OF MY LIFE

4—ALL BY MYSELF

5—SET ME FREE







PRODUCED BY SHANNON WILLIAMS
RECORDED IN NASHVILLE AT WOODLAND SOUND STUDIOS
RECORDING ENGINEER: JIM WILLIAMSON
REMAIN ENGINEER: REX COLLER MASTERING STUDIO
STRING AND HORN ARRANGEMENTS: JACK WILLIAMS
VOCAL ARRANGEMENTS: CHARLES MAY

VOCALS: THE 21st CENTURY SINGERS & B. C. & M. SINGERS
ALBUM PHOTOGRAPHY AND DESIGN: DAN QUEST AND ASSOCIATES
BACK LINER PHOTOGRAPHS: CLARA WARD WITH PRODUCES, SHANNON WILLIAMS DURING RECORDING SESSIONS

# INTER-FAITH COMMUNITY CHOIR







Try Me

Decorded Live

#### INTER-FAITH COMMUNITY CHOIR MEMBERS

AUTO8

Colcain Abdy Ternela Brassel, Ternela Brassel, Ternela Brassel, Ternela Brassel, Ternela Brassel, Ternela Brassel, Ternela Carlo, Ternela Car SODDANCAS

Periki Drawell
Carita Curea

Salvanda Cute
Salv

TENORS

Demard Dell Ciflon Dwiss Jones Duncan Ciflon Dwiss Jones Duncan State Duncan State Duncan Bonas C. Grigos May A. IIII Ulyaces Hogus Lory I. Konp. II Deginal India James I. Wassen, Ir Harold Deynolds Donald Dona Carrecto L. Bonder Dev. George F. Phylor, Jr Frederick Walkins Wille West Cladys Wilson

DA88

Marvin Bryant Jonathan Evans James D. Johnson Christopher L. Pullen

GUEST SOLOIST

Ethel Worsham Atlanta, Georgia HISICTANS.

PEDCUSSIONISTS: Rachelle Gray Dexter Redding Darryl Goodrum PIANO AND ORGAN:

Dev. Dosald E. Terry, &r. Hr. Gregory Oliver Dev. Clarence Williams BASS & LEAD GUITAD: Tyrose Culters Dexter Reddins

TRUMPET: Encry Flagg

ZUA KW

Des Donald E, Terry, &c, Director

Ne Crogory Oliver, Assistant Director

Ne Stage Bernell, D. Jackson, Chairman

Nrs. Jamestean Divers, Co-Chairman

Descon Debby, I. Clark, Coordinator

Ms. Viette Love, Assistant Coordinator

Ms. Viette Love, Assistant Coordinator

The late De Novi A. Wilson, Organizer and Founder

Conception of The Inter Ball Committy Cheet far, of Haon. Courge, was executed by The Late De Heals. After Dr. William Control Class Ball and The The Control Class Ball and The The Control Class Ball and The The Control Class Ball and Delater of the New Tolkwales popular Charok and M. hospedines D. Archeva, a focal Naciona, to Control Control Control Class Ball Control and Control Class Ball and Applied Charok. The Taglid Against Classoc: "Try Him" is a colectorate of praises to Cod for eight years of continuous decidented service.

The Directors, Mackins, Staff and Kraberra of The Inter Faith Commanity Choic Res., declorate that Alban to the mance of their Francisca of Oppation: The Late P. Neer & Nather Mark Marks and Carl Marks of the Mark

Doris D. Terry Music Facilitator Bibb County Board of Education Macon, Georgia

Side One

Try Him Soloist: Mary E. Cliett

A Crown For You Soloist: Cora Williams

For All These Blessings Soloists/Duet: Carlton Kitchens & Ronald E. Simms

Victory Shall Be Mine Soloist: Yvette Love

Near The Cross Soloist: Cathy Beasley Side Two

Thy Will Be Done Soloists/Duct: Ethel Worsham & Ronald E. Simms

I'm Not Ashamed

God Will See You Through Soloist: Bonita Bowie

There's Not A Friend Solvist: Dorothy Donder

Only God

Only God Soloist: Thomas Griggs Producer: Reverend Ronald E. Terry, &c. Co-Producer: Dexter Redding Executive Producer: Rev. Larry McCollough

Recorded "Live" at the Grand Opera House, Macon, GA. on May 7, 1989

Art Direction & Design: Nina K. Easton Graphic Production: Melanic Eberhardt Photography: Ken Karrow (Front); Grover Amos/Studio 11 (Back)

For bookings, contact: Ms. Jacqueline R. Jackson 1491 Anthony Rd. Macon, CA 312O4 (912) 781-1259

Ms. Yvette Love 2275 Gray Hwy. #J-5 Macon, GA 31211 (912) 742-7357

Special thanks to: Deacon Bobby Clark; Martha Carter, American Cancer Society, Bibb/Jones Unit; and Bill Driessner, Macon Opera House.







# country dances new series



jim coleman denis smith

EFDSS LIB 3 STEREO

Played and arranged by JIM COLEMAN and DENIS SMITH

#### SIDE 1

- THE WAY TO NORWICH (Vol. 1 1721) or Hey Boys, up go We
  8 x 24 Bars
  Longways for as many as will
- 2. THE HOLE IN THE WALL (Vol. 1 1721) 7 x 16 Bars

Longways for as many as will

- 3. NO-BODY'S JIGG (Vol. 1 1721)
  - 7 x 32 Bars Longways for as many as will
- THE BASHFUL SWAIN (Vol. 3 1728) 7 x 32 Bars
  - Longways for as many as will
- SADLER'S WELLS (Vol. 3 1728)
   7 x 32 Bars
   Longways for as many as will
- ORMOND HOUSE (Vol. 1 1721) 7 x 32 Bars

Longways for as many as will

#### SIDE 2

- DRAPER'S MAGGOT (Vol. 1 1721) 6 x 32 Bars
  - Longways for as many as will
- KEMP'S JIGG (Vol. 1 1721)
   Round for six: in three parts
   Note. At the beginning of each part and at the end an extra AB is included as supposted in the notation, (see Note 1).
- 3. CHRIST-CHURCH BELLS IN OXON (Vol. 1 1721) 7 x 32 Bars Longways for as many as will
- GREENSLEEVES AND YELLOW LACE (Vol. 1 1721)
   Set dance for three couples
- 5. PRETTY NUN (Vol. 3 1728) 8 x 20 Bars Longways for as many as will

Eleven dances from the Country Dance Book New Series, selected and edited by Douglas and Helen Kennedy, from 'The Dancing Master', 17th Edition, Vol. 1 (1721) and Vol. 3 (1728)

Jim Coleman — Violin
Denis Smith — Piano Accordion and Piano
Recording Engineer: Gerald Kitchingham
Producer: Nibs Matthews
Recorded at the studio of R.G. Jones (Morden) Ltd.
Recording first released 1981

#### EFDSS RECORDS

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PHS 600-014



## THANK THE LORD

## The Gospel Tones

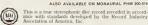
Lord, Are You Satisfied With Me
The Man's Alright
On The Cross Of Calvary
You Gonna Miss Me
Using Me
If You Ever Need The Lord
Jesus On The Main Line
When The Gates Swing Open
Thank The Lord
Stand By Me





PRCMOTIONAL CENT





## Thank The Lord The Gospel Tones



"Keep Trusting" is the motto of The Gospel Tones, a group of radio and concert artists from Nashville, Tennessee, On meeting them, their warmth and sincerity compel one to relax and just thoroughly enjoy them for the dedicated people they are. Inspiring is probably the best way to describe the gospel songs they sing in this album-

| LORD, ARE YOU SATISFIED WITH (R. Thrillkill), English Music, (BMI)       | ME |  | 3:11 |
|--------------------------------------------------------------------------|----|--|------|
| THE MAN'S ALRIGHT (L. Snumers), English Music, (BMI)                     |    |  | #:44 |
| ON THE CROSS OF CALVARY (R. Hamlett), Emplish Munic, (BMI)               |    |  |      |
| YOU GONNA MISS ME<br>(Lee Hockett), English Muzic, (BMI)                 |    |  | £it  |
| USING ME<br>(R. Hamlett), English Music, (BMI)                           |    |  | 7:8: |
| IF YOU EVER NEED THE LORD (R. Hamfell), English Music, (BMI)             |    |  | #:#1 |
| JESUS ON THE MAIN LINE<br>(Arronged by R. Hamlett), Emplish Music, (BMI) |    |  | 8:8  |
| WHEN THE GATES SWING OPEN (R. Hamlett), English Music, (BMI)             |    |  | 4:8  |
| THANK THE LORD (R. Handell), English Music, (BMI)                        |    |  | #11  |
| STAND BY ME                                                              |    |  |      |



The Gospel Tones were organized on December 15, 1957. The group at that time consisted of: Ronald Threalkill, Baritone; Luther Sumner, second tenor; Lee Rocket, guitarist; Robert Hamlett, first tenor; and Levert Allison, first tenor. On February 15, 1958, another member, John Carter, bass singer, was added to the group.

You'll find their sensitive interpretations of the fine gospel songs in this album generate warmth and lend truth to the adage that there really can be "magic in music."

#### HI-FInformation

This album was recorded monaurally and stereophonically in a leading recording studio in Nashville, Tennessee. Microphones utilized were: Voices-Telefunken U47; Guitar-RCA 77DX; bass and rhythm-Altee 639; Drums-Beyer. The session was recorded on Ampex tape recorders at 15 inches per second.

One world of music on one great label!





mowingo

KIM 7050

## HEEL, TOE, AWAY WE GO

## SIMPLE FOLK DANCE PATTERNS FOR CHILDREN

Folk dance patterns are an ideal vehicle through which to teach young children basic coordination skills, because participants can learn a skill individually and then coordinate it into a simple fun activity. The musical selections are familiar, and up-dated to motivate children to move, as well as to enhance development of group activity skills.

The accompanying manual is fully illustrated, describing each activity. Side A of the album includes narration and music; side B is instrumental only.

GEORGIANA LICCIONE STEWART has an unusual and extremely qualified background for her unique and successful educational concepts. She received a B.S. in Psychology and an M.A. in Special Education from Columbia University and an M.A.T. in Elementary Education from Manhattanville College. She currently works both in dance education and special education.

#### CREDITS

| Created by Georgiana Liccione Stewart                   |
|---------------------------------------------------------|
| Narrated by                                             |
| Narration recorded at                                   |
| Engineered by Rich LePage                               |
| Music                                                   |
| Cover design and manual artwork by Leora Asa            |
| Printing by Michael Graphics, Inc., New Brunswick, N.J. |
| Produced by                                             |

## CONTENTS

## SIDE A — VOCAL INSTRUCTIONS AND MUSIC

- 1. STROLLIN' THROUGH THE PARK
- 2. POLLY WOLLY DOODLE
- 3. SAILOR'S HORNPIPE
- 4. SHORTNIN' BREAD 5. OLD GREY MARE
- 6. GLOW WORM
- 7. LITTLE BROWN JUG
- 8. SEEING NELLY HOME

SIDE B — INSTRUMENTAL ONLY

KIMBO EDUCATIONAL

P.O. BOX 477 • LONG BRANCH, N.J. 07740

(P) 1976, Kimbo Educational





P.O. Box 477 • Long Branch, N.J. 07740



GREAT RECORDINGS OF THE CENTURY

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RUDOLF SERKIN-PIANO THE MEMBERS OF

## THE BUSCH STRING QUARTET

ADOLP BUSCH - VIOLIN HUGO GOTTESMANN - VIOLA HERMANN BUSCH - CELLO



#### 「世紀の巨匠たち」シリーズ ブッシュ名解シリーズ

### ブラームス作品25 ピアノ四重奏曲 第1番 ト短調

ピアノー・ルドルフ・ゼルキン ブッシュ弦楽四重奏団員 ヴァイオリン ...... アドルフ・ブッシュ ヴィオラ・・・・・フーゴー・ゴッテスマン チェロ・・・・ヘルマン・ブッシュ \$4.00 - 10.10SE)

世紀の巨匠たち、とその意義 戦後のレコード界は世界的: LPを強時代とう 、 SP昨代には思いも によるか と新画奏家を輩出し、レルートリーの広とを贈し、人々の殿、い ・ははとも下ればそれらの物との世界を追い、これもまたSPの時代とは指 段の関うのあるレコートの音の美しきに向けられるよりに多った。しかし時 りと高ら存いて音楽を力ものを鑑賞してゆこうといりレコート本来の興味に

過去のなけれたる理学と伝統を認るEMI 1、過去の名演奏を新時代のラ にこれら名演を扱く記録に残して後世に伝えらなめに のシリーズを作り、20世紀前年に店躍して名演奏家の決定盤といわれて コードを展次LP化している この種のシリーノは豊かな名態の宝像 を持つ EMIにしてはしめてなし得る大事業で、この: の人に、すでに物致、あるいは引退した名演奏家の異金時代の名演を伝える と共に、名曲といわれる曲目の演奏に対する一つの規範が提供される意義は

滅に大きいといわねばならない 発売後直ちにその一部がディスク大賞を受 けたことは極めて当然のことといえよう - 人に収められた高要素は、ヒアノのシュナーベルやコルトー ピアノ及び指揮のフィッシャー、ウァイオリンのクライムラー、チェロのカ ザルス、チェノーロのランドフスカ、海条のシャリアビン、ハンゼラ、エリ マン、それにコルトー・ティナー・カポルスの名トリオ等。 我が同でも最終のレコー1等の中心人物であった文字通りの巨匠たちで、曲 円も彼らの最も得意だった決定盤、あるいは全世界の認める歴史的名盤が描



レコートから無難でテープを力性に録音することは法律で禁じられています。 東芝音楽工業株式会社 MADE IN JAPAN H Y 1,700

音楽の可能の名を呼引すりなびがきを感している。特に、土ません) くつの演奏界がかってり重い伝統の圧力のもとで呻吟し、神経衰弱的 総はに水产を消さぬ特用の適待できえあるたろう 現代に深く関連! 未来への何らかの進展と係り合うものが伝統であって、ただ単に過去

に存在しただけというのは伝統とは言えない 現在ドイン楽壇にブラ 1の芸術を、何らかの形で継承する人物が皆無であることは事実で その限りてはドイツでは古いものがみな牢獄に押しこめられ、全く新 いものか、建設されてゆく過程にあるかのようにも見えるが、実際 は決してそうではないのである 音楽というもののいちばん根底に人 間が飛めるものが、50年や100年で完全に一変してしまうということ はありえない ブラシュの創性そのものは再生不可能たし、その必要 もないが、彼が背負っていたドイン音楽の他に類のない美徳は、こん にちも相談らず強く希求されており、そういう意味では彼はまさにド インの伝統の中にそびえる巨峰である。ただ現在波ほどの大きさでそ れを伝承し、こんにもに生かす人物がまだ現われていないのは、ドイ

ファシュが弦楽円重奏団を組織したのは、1919年、28歳のときであ った、その2年まえ彼はヘルリン高等音楽学校のヴァイオリン科主任 に迎えられている。この地位はかつてヨアヒムが精速こめて打ちこん だ仕事場であった。ヨアヒムはそこでたくさんの弟子を育成したが、 燦然たるヴィルトゥオーブはほとんど生まなかった。そしてみずから は弦楽四重奏に没頭して、ちょうど彼が独奏者としてベートーヴェン や、モーツァルトの協事曲を演奏合場に蘇生させたと同じように、ベ トーヴェンの弦楽四重奏曲に終しい生命を吹込んだのであった。ア シェがヘルリンで任順中にした仕事は、この先輩の遅んだ道にそっ くりである。この事実は若いブッシュが大先輩ヨアヒムを意識してま なのではなくて、数十人、数百人の優秀なオーケストラ英者や室内梁 奏者を、育てあげることこそ重要なのだというほうに傾いていたこと には、ヴァイオリンのブリリアントな技巧や、すすり泣きがひとの地 をとらえうるという信仰は全く存在しない。現にのこされたブッシュ のソナタや独奏曲、協奏曲の演奏をきいてもそれは明瞭である。演奏 のスタイルは、実直で導かではないが、内面にはいつも何かが燃える 音がきこえ、音の質は少しも難難ではないが、一種の淡さがそのまま 独特の美しさになっていた。こういう質のヴァイオリン演奏の様式だ けが、合わせものと独奏者とを兼ねることができるのである。実際ブ ッシュは若いころウィーン楽友協会オーケストラのコンサートマスタ - をつとめ、かつ独奏者として活動し、そしてまた室内楽にも打ちこ ムプいたのであった。このような三つの分野でことごとく成功を収め たヴァイオリニストの例を、私たちはほとんど知らない。GR シリー ズに入っているゼルキンとの二重奏が、ゼルキンを従えた演奏ではな くて、両者一体となっての完全な表現を達成していることも考え合わ せれば、彼のヴァイオリンは、ひとり天空でさえずるひばりの暗声に 儀れるものではなくて、深い思念と知的な抑制を主軸にしたものであ ったことが、いっそう明確になるであろう。

ブラシュは、周知のように自分自身の室内オーケストラも持った。 1 か1 彼の生涯を通報してみれば、弦楽四重奏こそ彼の主力のそそ がれた領域で、独奏者とオーケストラ楽員との中間で彼は彼の天分と ドイツ系ヴェイオリンの伝統的美点とを最高度に発揮したのであった。 豊穣な恣情を内面にたっぷりと蓄えながら、きわめて堅固な構成感 を一瞬も崩さなかったブラシュは、社会人としてもその人間味と頑固 さを同時に発揮した。1933年、ナチス政権が成立したとき、ブッシュ はまでにスイスのバーゼルに住民を移していたが、ユダヤの血の全く 混入していないこの生枠のドイツのヴァイオリニストには、強い帰国 の製造、というよりは懇願が届いたのであった。彼はユダヤ系音楽家

する教をくの故し、まから自由が作されない相同への出演をきっぱり と拒否し、そのために対しかでかっる危険を避けて直もにアメリカン 移住した。彼の四重奏団はネルケミかなり扱い間、環境の全く異なる アメリカで活動することになったのだか、その演奏のスタイルは最後

### \* ブラームス: ピアノ四重奏曲 第1番 ト短調 作品25

(3X 1 iiii) 第1楽章 アレグロ、ト短調でソナク形式をとる ブラームスは、こ 力豪厳について、(全曲のなかでもっとも気に入らぬものであり、独創 性の古ではつぎにつつく姿度とは比較にならぬほど劣っている》と目 アヒムに書いたことがある ところが、これは、なかなかどうして立 派な豪雄である 第1 主題はヒアノだけで淋しげに、しかもまた暗い 体系と情熱的なはぽしきの間を含まようかのようにあらわれる そ、 て、他の望苔も順々に加わる。第2主題は、二短調でチェロで歌いた される この第2 主題がヴァイオリンを加えて演奏されると、今度は ヒアノに旋律をだして、いわば変奏ふうに反復される それから量症 部の頂点としての鉄序に入って、皇示部は終る。展開部は、第1主題 を扱っていて、暗い情熱を感じさせるが、次第にクライマックスを築 いてゆく ふたたび鎖まってから、弦のヒッチカートが2回暗示的: でて、曲は、再ぶ部へと入ってゆく。この再示部は、第1主題を冒頭 から再現させるのではなくて、後半の句から再示をはしめている。ま もなく第2主題が再侵し、結尾ではまた頂点をつくるものの、やかて 穿えたように弱くなり、消えるように曲は結ばれる 13'08"

第2楽章 アレグロ・マ・ノン・トロッポ、ハ短調で《間奏曲》と題 ーヴェンの意味のそれとは違って、もっと抑圧的で内省的である。そ の点では、シューマンの好んだ (間奏曲) に近いわけである 3部形 がリズムを切む上で、他の二つの楽器が憂む味のある主題をだす。中 して、ピアノの急速な音符に乗って、ヴェイオリンが軽快な能律を奏 しだす。カノンふうな旋律で頂点をつくったのちに、力を弱めて第3. 部へと入る。この第3部は、第1部とほぼ同じような構成を示す。最 後の結尾は、ふたたびアニマートで明るいが、結局、静かに曲を結ぶ

(第2面) 第3楽章 アンダンテ・コン・モート、変ホ長調で3部形式をとる。 いキキアの防い気分から解放され、前の楽章の結尾の明るさを受けつ いだかのようでもある ヴェイオリンとヴィオラで、感謝の讃歌のよ うな楽しげな旋律を奏する。中間部は、アニマートと記され、弦とビ アノを対比的に用いて、この楽章のクライマークスを築く。第3部は、 第1部を簡略にした形をとっている。そして最後に、速度を落とし、 静かなおだやかな感じのうちに、この楽章は終る。

第4季章 フレスト、ト短調で、前述のように、(チゴイナーふうのロ たことは、ブラームスがハイドンのト長調ビアノ三重奏曲の終棄章の やはり《チゴイナーふうのロンド》からヒントをえたと十分に考えら れる。ヨアヒムは、ハンガリア系の人だけあって、この楽章を絶讃し たのだった。初浦のときにも、この楽章は、もっとも評判がよかった。 それにしても、シブシーの楽器ツィンパロンのひびきを真似たような 効果をだしながら、哀感をもってあらわれる主要主題、弦のヒーチカ ートを伴ってピアノにでる第1別主題、力強く情熱的で特性的なリズ ムをもつ第2副主題、速度の変化、軽快な音型、ピアノのカデンツァ なども、ジブシー音楽との接近を感じさせるが、やはりブラームスら しく、構成には脆さを示しもみせていないのである。



GREAT RECORDINGS OF THE CENTURY

## BRAHMS QUARTET IN A MAJOR FOR PIANO & STRINGS, OP.26

RUDOLF SERKIN-PIANO THE MEMBERS OF

## THE BUSCH STRING QUARTET

ADOLF BUSCH - VIOLIN KARL DOKTOR - VIOLA HERMANN BUSCH - 'CELLO



#### 「世紀の巨匠たち」シリーズ ブッシュ名盤シリーズ

### ブラームス作品26 ビアノ四重奏曲 第2番 イ長調

ピアノ ルドルフ・ゼルキン ブッシュ弦楽四重奏団員 ヴァイオリ アドスフ・ブッシュ ヴィオ カー・アトー・ チェロ ヘルマン・ブルロ 編音: 1982年90月

#### 世紀の巨死たち"とその意義

戦後のレコート製工物を対応した全盛時代を引って、SP時代にお思いる ようなから表現金を発展し、シートリーの出きを増し、Aのの制作し、 や項はよるすればそれの時に、中等を加い、これもまたSPの時代とは勝 段の間別のあるレコードの音の光、およりは自られるようになった。したり 状の高の音がであると、いんでもに前しる、訳もまを譲うことなく、じっく トンネスを高されて書ると、いんでもに前しる、訳もまを譲うことなく、じっく

この、リーイは私のもれた漢字は、ピアクの、エサーベルのコルトー、 ビアノ及び間隔のアイ・シャー、ツーイギリンのラックステー、チェロの がルス、ナェンバロのランドフスカ。 声像のシャリノピン、バンセラ、エリ がベート、シューマ、カロニコルトー・ティホ、カザルスの名ドリネ等。 取り回じを知识のサレート等の中ルスサルナー、タンボルのが目的となった。 目も接い面を回復で、テル次変質、あるいは全身等の認める哲学的名類が損 よられている。



レフー1から無限でア 74の知じ録を15 ごさん様では16日でいまし 東芝音楽工業株式会社 MADE IN JAPAN 1 ¥ 2,000 で作り、一つで、いか名とはでするとも、われれは、まましょう。 本家の可能のため、1、1つながるを使している。特は、人にも1 イノの演奏等がかつての歌い伝統の作力のもとで呻吟!、神経覚的 に以なりまかこしているとき、アメションでは国籍の暗影のをかた。 本来への何らかの感覚を描いるうせのが話使もカイス。天を東いる後、 本来への何らかの感覚を描いるうせのが話使もカイス。天を東いる後、 にかれたしたのはいつかは記載とは自えない。現在サインを実施でいる。 にの芸術を、何らかの夢で継承する人物が特徴であることは事実で、 子の見がでは上くつでは近いものかかな事態は関してかられ、全く着 のがあるものが、50年や10年で完全に一変してしまうということ は多してもうではないのである。音楽というもののいちは本風に大人 が成があるものが、50年や10年で完全に一変してしまうということ はありまない。アメショの機能をつかでは一切などに、その必要 もないが、後が呼吸していたドイツ音楽の他に加なない記載は、こと インの伝統の中にそびえる日時である。たた現在作成はませいと インの伝統の中にそびえる日時である。たた現在作成はませいと インの伝統の中にそびえる日時である。たた現在作成はませいのは、 イン人にとってはもらなもか、大人の場合を行れていないのは、 イン人にとってはもろえ、たれなれた傾向によっている。 名と手続き

ブッシュが弦楽四重奏団を組織したのは、1919年、28歳のときであ に迎えられている。この地位はかつてヨアヒムが精魂こめて打ちこん 擦炊たるヴィルトゥオーゾはほどんど生まなかった そしてみずから は弦楽四重奏に没頭して、ちょうど彼が独奏者としてベートーヴェン や、モーツァルトの協奏曲を演奏合場に蘇生させたと同じように、ヘ トーヴェンの弦楽四重奏曲に新しい生命を吹込んだのであった。ブ ッシュがベルリンで任期中にした仕事は、この先輩の遊んだ道にそっ くりである。この事実は若いブッシュが大先輩ヨアヒムを意識してま わたのかどうかわからない。だが、この二人の仕事の中心にある者と 方が、ひとりのパガニーニやサラサーテを生むことが自分たちの義俗 なのではなくて、数十人、数百人の優秀なオーケストラ奏者や室内楽 ※者を、育てあげることこそ重要なのだというほうに聞いていたこと にほーヴェイナリンのプリリアントを技巧や オオリ泣きがひとの途 をとらえうるという信仰は全く存在しない。現にのこされたブッシェ のソナタや独奏曲、協奏曲の演奏をきいてもそれは明瞭である。演奏 のスタイルは、宝宵で載かではないが、内面にはいつも何かが燃える 音がきこえ、音の質は少しも艷麗ではないが、一種の決さがそのまま 独特の美しさになっていた、こういう貧のヴァイオリン演奏の様式だ けが、合わせものと独奏者とを異ねることができるのである。実際フ ッシュは若いころウィーン楽友協会オーケストラのコンサートマスタ -をつとめ、かつ釉奏者として活動し、そしてまた室内梁にも打ちこ たヴァイオリニストの例を、私たちはほとんど知らない。GRシリー ズに入っているゼルキンとの「重奏が、ゼルキンを従えた演奏ではな くて、両者一体となっての完全な表現を達成していることも考え合わ せれば、彼のヴァイオリンは、ひとり天空でさえずるひばりの暗声に 揺れるものではなくて、深い思念と知的な抑制を主軸にしたものであ ったことが、いっそう明確になるであろう。

ブラシュは、周知のように自分自身の案内オーケストラも持った。

1.9.1. 前の工具を確認こなれば、強烈用業人を検の上力のそそ した国域で、結構を主と、マネコの発量との相同では逆の大力と ドイノボウィイキリンの仕様的変点とを最高度に実理したのであった。 物理を信信と内部によっまいと書いながら、きわめて関係と体的であった。 は、用きな・人でファンは、社グ人とじてもの人間中と側別 まを同時に発揮した。1838年、ナキス機能が成立したとき、ブランコ は下でによりなの一世の上に保を出ていたが、ユアヤの血のを 様人とでならいこの生わかしインのウィイキリニストには、集・相同 の意識、というよりは翌朝が前いたのであった。便はエグド系音楽家 を学校なく組役し、影響の自由が許されない相談への出席をきっぱり と相信し、そのために単によりかか危険を選げて高りにアメリカに が見した。使の内閣を検討とよったのとのませ、側、現場なく質さる アメリカで活動することになったのだか、その演奏のスタイルは発後 アメリカで活動することになったのだか、その演奏のスタイルは発後

### \* ブラームス: ピアノ四重奏曲 第2番 イ長調 作品26

(第1重) 第1重像 アレダロ・ノン・トローボイック形式をとる) リズムに 特別のある第1上型がませている。これには、チェロののから かな機能がつづく、主題が、リテとされながら、次頭に力を増してい ったから、様々かな柱温がかくが、されから静かになって、ピアノは、 相連的な材投を第2上型を使して、チェロは、第1上型のリズムを りりなから、は加速かっている。いくのセズをからかっちもある この第2上型をヴァイキリンが受けてから、第2上型に基づく今相信 をかく、コロン・以上型が近に、最2上型のよりでは、第1上型 がに、型が高少に、型が近いは、変を上型のはかで、第1上型 を示したが、この上型は、変数が日本日があり、第2上型をまぐ 第1になく、ついては近初の機体をとしてから、第2上型をまぐ処理 し、そのかと第1上型があらられ、曲は、再の形に入る。最後の料理 に、第1上程度とポップでいる。

第2集章 ポコ・アゲージョ、市長両でロンド形式をとる、全曲中で もっとも乗しい楽泉といってよく、ロマン的な学園会ののかけに加入 よいし情熱を保い、向いるなかにも微軟をおく、曲は、発音をや けた弦を伴いなから、ピアノのだすを和な、オキり泣くような主題で にじまる。前別題は、ピアノで情界的にあらわれる。 (10°17° (3) 246)

第3集章 ホコ・アングロのスケットで、3部形式をとさが、その 第1部は第2部も、そしてまた当然に第3部とソケ甲状況に従ってい る。そのため、上脚り対が多くなってくるわけたが、相口に上極を構 達させているので、後一性はななわれていない。また、第2部では、 ハンコによる材度的な方法にはつ、第一部は、就はこる様やかな 第1上間をピアノによる表情色かな第2上間を呈示し、探開部で第1 上間を比較してから、同小部では近期の、下つの土地を同時である。 20部に、ピアン後の才様はようかいくらの時が第1上級と力でか なっまは、ピアン後の才様はようかいくらの時が第1上級と力でか の前に、第3部として第1部が、のからから、再2部の からに、第3部として第1部が、のからなもる。 第4事業 アレケロでロンド形式をとる。異似ようなリくムをとり。

・ 丁!-音楽ふうでもある。そして、休止符の活用も日立つ。後半で は、テンポも上げ、緊張も高める。上要主題のほかに、2 種類の謝主 題をおく。

(1973/3 門馬 直美)

E-4432



Re Music of O CYRIL ORNADEL AND THE STARLIGHT SYMPHONY

side I

side II

| GOLDEN EARRINGS(Victor Young-Jay Livingston-Ray Evans) | 3:22 |
|--------------------------------------------------------|------|
| MY FOOLISH HEART(Victor Young-Ned Washington)          | 3:58 |
| ALONE AT LAST(Victor Young-Bob Hittiard)               | 3:57 |
| WHERE ON EARTH(Victor Young-Carl Sigman)               | 3:59 |
| LOVE LETTERS(Victor Young-Edward Heyman)               | 3:51 |

| AROUND THE WORLD                                                        | 3:51  |
|-------------------------------------------------------------------------|-------|
| (Victor Young-Harold Adamson)                                           |       |
| BEAUTIFUL LOVE                                                          | 3:40  |
| (Victor Young-Wayne King-Egbert Van Atstyne-                            |       |
| Haven Giltespie)                                                        |       |
| ONE HUNDRED YEARS FROM TODAY (Victor Young-Joseph Young-Ned Washington) | 3 :39 |
| WHEN I FALL IN LOVE                                                     | 9.00  |
| (Victor Young-Edward Heyman)                                            | 0     |
| STELLA BY STARLIGHT                                                     | 2.40  |
| (Victor Young-Ned Washington)                                           | 0.10  |



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature. Victor Young's music, as well as his name, is superbly suited to the Ornade touch. Young was unrivaled in his field. As a composer of original movie music, he created some standards that not only expressed the mood of the films of which they were part, they have also lived on in their own right. Composer, conductor, violinist, Victor Young was steeped in music literally from birth. Born in Chicago of a musical family, he was sent to Poland at the age of ten for advanced musical studies at the Warsaw Conservatory of Music. He made his professional debut as a concert violinist with the Warsaw Philharmonic Orehestra, and gave concerts all over Europea.

Young returned to America at a time when movie-making here was at its height, when vaude-ville still was flourishing, and when nedio was just beginning to grow. He was active, musically, in all these fields. Eventually he settled in Hollywood, where he organized his own or-bestra and wrote the music sampled here, music that has become so much a part of our lives that it seems it has always been with us. In the best sense of the word, Victor Young's songs have become standards.

Ornadel's Starlight Symphony, that litting amalgam of strings and brass, plays around with the familiar Young melodies that have become loved in a comfortable way, and suddenly—abountful new outpouring of melody is released. The magic has been worked before, with Broadway shows, elassie pops, Jowish melodies, and now with a series of songs that would seem to have no surprise left.

From Golden Earrings to Stella by Starlight, here are songs that would seem to have no hidden facets, no more unexplored chords, no tantalizing notes to be realized.

That, of course, is without reckoning with the Ornadel devotion to originality in music. As a composer himself, he is sensitive to the messages hidden in the most standardized of medodies; he is eager to explore the unrealized potential of a good song. What is remarkable is that he does this, superbly, without gimmicking up the basic line. In his orchestrations there is sound musicianship, there is humor, there is inventiveness. There is above all, taste.

These are truly symphonic arrangements, a harmonic blending of melody and inner meaningfulness, of tone and individual instrumental lines. No other musician, no matter what his approach to contemporary music, has quite achieved Ornadel's effect of lightheartedness with a serious attention to the musical values involved in Victor Young's songs.

Ornadel himself says that his greatest reward comes from writing. He is so involved with his work, so steeped in composing, that he doesn't know where his labors leave off and his hobbies begin. Such a statement doesn't need to be made by Ornadel; it is spoken in every line of his music. JUDITH SWITZER

All Compositions ASCAP
Production Coordinator: Peter Spargo
Director of Engineering: Val Valentin
Cover Design: Acy R, Lehman
Cover Art: Don Snyder

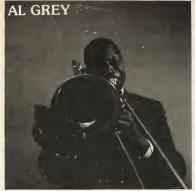




# basic Grey









| Side 1<br>Things Ain't What They Used To Be<br>Ellington / Persons<br>Tempo Music (ASCAP) | 3:41 |
|-------------------------------------------------------------------------------------------|------|
| Open Wider Please<br>Al Grey<br>Iracı Music (BMI)                                         | 4:48 |
| I Got It Bad And That Ain't Good<br>Ellington / Webster<br>Robbins Music (ASCAP)          | 3:15 |
| Don't Get Around Much Anymore<br>Ellington / Russell<br>Robbins Music (ASCAP)             | 3:03 |
| How Come You Do Me Like You Do<br>Austin / Bergere<br>Mills Music (ASCAP)                 | 2:29 |
| Bluish Grey<br>Thad Jones<br>Jazz Editions (BMI)                                          | 3:10 |
| The Elder<br>Thad Jones                                                                   | 5:10 |

lazz Editions (BMI)

| Side 2                                                    |      |
|-----------------------------------------------------------|------|
| Bewitched<br>Rodgers / Hart<br>Chappell (ASCAP)           | 3:34 |
| Kenie-Konie<br>Frank Foster<br>Iraci Music (BMI)          | 6:03 |
| Bluish Grey<br>Thad Jones<br>Jazz Editions (BMI)          | 4:35 |
| Wild Deuce<br>Gene Kee<br>Hendricks Music (ASCAP)         | 3:18 |
| Green Dolphin Street Kaper / Washington Leo Feist (ASCAP) | 2:47 |
| Bantu<br>Randy Weston<br>Totem Music (ASCAP)              | 3:05 |

| Side 3                                                    |      |
|-----------------------------------------------------------|------|
| Melba's Blues<br>MelbaListon<br>Totem Music (ASCAP)       | 6.40 |
| Home Fries<br>Gene Kee                                    | 3:00 |
| Hendricks Music (ASCAP)                                   |      |
| Grey's Blues<br>Al Grey<br>Newroads (ASCAP)               | 4:54 |
| Nothing But The Truth<br>Bown<br>Duchess Music (BMI)      | 3:15 |
| Three-Fourth Blues<br>Gene Kee<br>Hendricks Music (ASCAP) | 5:16 |
| Just Waiting Melba Liston Prentiss-Clark Music (BMI)      | 2:50 |

| Side 4                                            |      |
|---------------------------------------------------|------|
| R.B.Q.                                            | 4:45 |
| Gene Kee<br>Hendricks Music (ASCAP)               |      |
| Minor On Top<br>Thad Jones<br>Jazz Editions (BMI) | 6:40 |
| African Lady<br>Randy Weston                      | 4:30 |
| Totem Music (ASCAP)                               |      |
| Hi Fly<br>Randy Weston<br>Totem Music (ASCAP)     | 9:25 |
|                                                   |      |
|                                                   |      |

Side One, Bewitched, and Kenie-Konie recorded September 28-29, 1959. The Elder and Bluish Grey arranged by Thad Jones. All remaining tracks arranged by Frank Foster. Original production by Jack Tracy. Released on THE LAST OF THE BIG PLUNGERS (Cadet 653).

Personnel: Al Grey (trombone), Bennie Powell (trombone), Joe Newman (trumpet), Billy Mitchell (tenorax), Charlie Fowlkes (baritone sax), Floyd Morris (piano), Ed Jones (bass), Sonny Payne (drums).

Bluish Crey, Wild Deuce, Bantu, Green Dolphin Street, Melba's Blues, Home Fries, Crey's Blues recorded live at the Museum of Modern Art in New York, July 6, 1961. Original production by Ralph Bass. Released on THE AL GREY-BILLY MITCHELL SEXTET (Cadet 69).

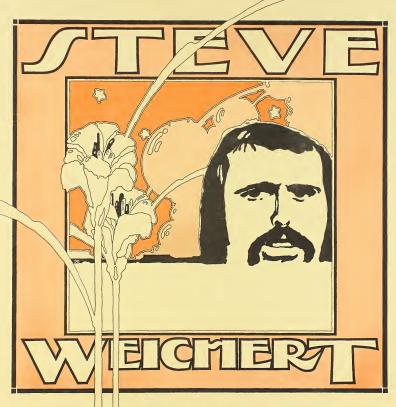
Personnel: Al Grey (trombone), Billy Mitchell (tenor and alto saxes), Henry Boozier (trumpet), Gene Kee (piano, alto horn), Art Davis (bass), Jule Curtis (drums), Ray Barretto (congas). Nothing But The Truth, Three-Fourth Blues, Just Waiting, R.B.Q. recorded February 19, 1962.
Original production by Ralph Bass. Released on SNAP YOUR FINGERS (Cadet 700).
Personnel: Al Grey (trombone), Billy Mitchell (tenor sax), David Burns (trumpet), Bobby Hutcherson (vibes), Floyd Morris (pilano), Herman Wright(bass), Ed Williams (drums).

Minor On Top, African Lady, Hi Fly recorded live at Birdland in New York, January 31, 1962.

Original production by Ralph Bass-Released on SNAP YOUR FINGERS (Cadet 700).

Personnel: Al Grey (trombone), Billy Mitchell (tenor sax), Donald Byrd (trumpet), Herbie Hancock (piano) Bobby Hutcherson (vibes). Herman Wright (bass), Ed Williams (drums).

Art Direction and Production: Hemu Aggarwal, AQ Graphics inc.





## STEVE WEICHERT & THE FIVE DOLLAR BAND: JAY GABBARD, LAMBERT PHILLIPS & DAVID TEAFF

### SIDE 1

STRANDED (S. WEICHERT)

ACOUSTIC GUITAR - STEVE
ELECTRIC GUITAR - JAY

BASS - LAMBERT

LADY LUCK (S. WEICHERT)

GUITAR - STEVE

BASS - JAY BACK UP VOCALS - LAMBERT & STEVE

## HIGH PLAINS DRIFTER (5.

WEICHERT)
ACOUSTIC GUITAR - STEVE
ELECTRIC GUITARS-JAY
BASS-LAMBERT
BACK UP VOCALS- LAMBERT, JAY,
DAVID & STEVE

BLUE BANDANNA (JAY GABBARD) ACOUSTIC GUITARS - JAY & STEVE

ELECTRIC GUITAR - JAY BASS - LAMBERT BACK UP VOCALS - JAY, LAMBERT, STEVE

WELLIN'T TIME (JAY & SUSAN
GABBARD, STEVE WEICHERT)
ACOUSTIC GUITAR - STEVE

ACOUSTIC GUITAR - STEVE CLASSICAL GUITAR - JAY MANDOLIN - JAY

SPINNIN' ROUND (S. WEICHERT)
ACOUSTIC GUITARS - STEVE & JAY
ELECTRIC GUITARS - JAY
BASS - LAMBERT

BACK UP VOCAL - LAMBERT

SIPE Z

MY SWEET GERMANE \* (S. WEICHERT)

ACOUSTIC GUITAR - STEVE
ELECTRIC GUITAR - AY
BASS- LAMBERT
ELECTRIC PIANO- STEVE GRUNDER
SOPRANO SAV - TOMAS RAMIREZ
BACK UP VOLALS - LAMBERT & STEVE
BLONDE OVER BUJE (S. WEICHERT)

BLONDE OVER BLUE (S. WEICHERT)

I KEEP WONDERIN'\* (S. WEICHERT)

ACOUSTIC GUITAR - STEVE ELECTRIC GUITAR , SAX - JAY

BASS-LAMBERT HARMONICA-DAVID

SHAKERS & THINGS - EVERY BODY LOVELY LADY (S. WEICHERT)

ACOUSTIC GUITARS - STEVE & LAMBERT BASS-JAY

BACK UP VOCALS-LAMBERT & DAVID

STORM \* (S. WEICHERT)
ACOUSTIC GUITAR - STEVE

12 STRING ACOUSTIC, CELLO - JAY BASS - LAMBERT

BACK UP VOCALS-LAMBERT, JAY & STEVE

WIND IT UP X (S. WEICHERT)
ACOUSTIC GUITAR - STEVE

ELECTRIC GUITARS-JAY BASS-LAMBERT HARP-DAVID BACK UP VOCALS-LAMBERT, DAVID

GSTEVE.

ALL LEAD VOCALS- STEVE XRECORDED AT NIGHTFIRE, INC. NORMAN, OKLAHOMA DEC 2-6 1974.
ENGINEERS- NEIL KINGSLEY & STEVE GRUNDER... MIXED AT ODYSSEY SOUND LTD AUSTIN, TEXAS DEC 13
1974. ENGINEER - CHEET HIMES / ALL OTHER SELECTIONS RECORDED & MIXED AT ODYSSEY SOUND LTD.,
AUSTIN, TEXAS AUG 11 6-18, 1974. ENGINEER - JOE EATON / PRODUCED BY STEVE WEICHERT FOR
BARKY PRODUCTIONS / ARRANGEMENTS BY STEVE & JAY / ART-DANDE EVANS / BARKY RECORDS
4015 B. LEWIS LN. AUSTIN, TX. 78756 / MADE IN 105 A / 09197 BARKY RECORDS SW. 1001.

the There was a few for the parties and





## KOUYATE NAN







## the ousmane

the band

OUSMANE KOUYATE
Lead & rhythm guitar
Vocals + +
Backing vocals

MORY DJELY KOUYATE

AHMADOU DOUMBOUYA

KABA KANTE

HILAIRE PENDA Bass guitar

DJANKA DIABATE Backing vocals

OUMOU DIABATE

DIABY 'TOUBABOU' FODE

PAPA KOUYATE

MOHAMED SISSOKO

SHYAMAL

ETONDE BEBEY FRANCIS Jnr. Saxophone

DAVID LEWIS

YORO N'GUEYE

JEAN-PHILIPPE RYKIEL

Keybaards & synthesizers

CHEICK TIDIANE SECK

## . (A) ▼ DJOUGOUYA

The song proces those with a philosophical vision, and the will adopted, while criticising people who are after a "fait buck". Parophrasing Lafontione, if says that the race is not for the fast, but those who endure.

♦ DOMBA

A celebration of West African dance in all its aversity. The dounoumbact Guinea... The worbact Buskind... The sabar of Senegal!... the algibithy of the Ivory Coast."

OKOUNADY

A touching song in which Ourmone scotches rumous about discord between him and his spouse, and pledges his lifelong love for her.

+ MIRIYA

Outmone urges the young to enjoy life to the full, but be owner when the joking has to stop and serious decisions have to be made. There's on old Guinean saying: "If only young people know, and old people could do."

В

A N° FANANTA LELE

A song in praise of saters-in-law, and in particulor
Ourmane's own. Hawa, wife of his brother Dapte.

O N'NAFANTA

An atmospheric tribute and requere expressing the gar of Ourmone's band when news reached them on four Stera Leone of the tragic death of his great niece Fan Cbe, who looked after the group when they were world in Guinea.

## \* KOUNADY

Guinean mustic doesn't just draw on its musical traditions, it lives them.

The independence of Quince in 1958 and the decision to cut that of from the West sortiest of cultural revolution which swept occurs the ferritaries of the old Matinka empire. Guinea and Mell The flowesting ofto modern Guineam suicolguillus ledit or nephalor of new young foliant. Quinnam Kouyarie acree of these and the control of th

At the zame time there is, at dourse, on onestito link. As the highest renking costs of count mulcitions or industrious useful in this object has followed to this level in the object the link ones of the object sounded to link, the founder of the empire. But in model, in time, felf is and Kouyrish how become equal muscle colorisation, weight, the object in the linkuritied gives to submissionable, who exceede the classic Mondyot. This felf is exceed to potentially well will be sufficient to the control of the classic Mondyot. This felf is exceed to potentially well as the control of the control of the country of th

Kayurdin batil cken that principal ane fisqa further if this mulcat base is Curreau. Nia partiamace is for the world. Dombat combines the best or mulled from Old and New Worlds, shaped with the character or Korurdia's evenation playing, a sound which activately intests the Inhuence of three of the mulcat hence warring. George between another world prompting is the development of modern Adelives gatter, Kayurdia sittle feet to Marchia as the big pointer, fondly recalling the three when Marchia sould be for the control of the feet of the Marchia and the situation of the control of the Marchia and the situation of the second of the Marchia and the situation of the second of the Marchia and Marchi





Constitution of the second of

OUSMANE KOUYATE
All lyrics and compositions

OUSMANE KOUYATE & JEAN-PHILIPPE RYKIEL Drum & percussion programming

JEAN-PHILIPPE RYKIEL & OUSMANE KOUYATE Arrongements

JEAN-PHILIPPE RYKIEL

SUN STUDIO - Paris

THIERRY GUIELLEMEN

VALERY ABRIAL Assistant engineer

TOWN HOUSE - London
Additional recording

BUNT STAFFORD-CLARK

BEN KAPE

RICHARD ARNOLD Assistant engineer

JOE PANDO Management - Paris 4005-1565

LAURENT VIGUIÉ
Project co-ordination - Paris

RICK GLANVILL

ANDREW POTHECARY

VISUAL IMAGE Graphics & design

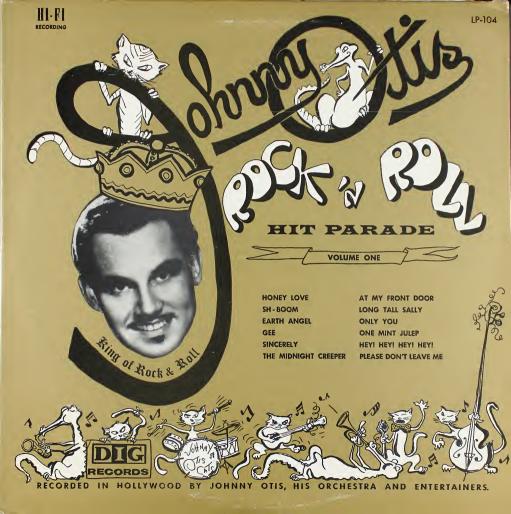
ROBERT URBANUS Executive Producer

Special thanks to: Cetne Boudan, Lucy Duran. Francis Arago, Iblouse Kauyate, Diato Alassane & Cumar Alpha Kotyate.

MANGO, AN ISLAND RECORDS, INC. COMPANY OF 14 E. 41H ST. NY, NY 10012. 9: 990 STERNS MUSIC, UNDER EXCUSIVE LICENSE TO ISLAND.

PECORDS, INC. 4590 STERNS AFRICA ALL RICHES AS SECRYOD PRAINTED BY THOUSEN A WARNING, INSUBHIORIZED REPRODUCTION OF THIS

RECORDING REPORT TO THE CONTROL OF THE SECRET OF THE PRODUCTION.



## JOHNNY OTIS

## ROCK AND ROLL HIT PARADE VOLUME ONE

(FIRST OF A SERIES)

SIDE

HONEY LOVE

SH - BOOM

EARTH ANGEL

GEE

SINCERELY

THE MIDNIGHT CREEPER



SIDE II

AT MY FRONT DOOR

LONG TALL SALLY

ONLY YOU

ONE MINT JULEP

HEY! HEY! HEY! HEY!

PLEASE DON'T LEAVE ME

This is the first of a series of albums composed of the Rock and Roll hits of the past and present.

Now, for the first time, you can get the biggest Rock and Roll his of all time in ONE album, so greats as "SH-80OM", "GEE", "HONEY LOVE", "CARTH ANGEV", "SINCEREY", "MIDNEY COVER, "SINCEREFY", "MIDNEY LOVE", "SINCEREFY", "MIDNEY LOVE", "SINCEREFY", "MIDNEY LOVE", "SINCEREFY", "MIDNEY LOVE", "ONE SALLY", "ONLY YOU", "ONE MINT JULEP," WHITHEY HEY! HEY! HEY! HEY! HEY! HEY HEY!", and "PLEASE DON'T LEAVE ME", are here for you to listen and enjoy.

Many people feel than ROCK AND ROLL music is comparatively new, but actually it's been around for many years. This type of music was not called ROCK AND ROLL until recently and is still called by its original name of RHYTHM AND BLUES, by many people. The name ROCK AND ROLL is the commercial name for RHYTHM AND BLUES which is a form of American Negro folk music and while it has always been enloyed by many, it has only recently reached its present vide-spread popularity.

A great deal of confusion has resulted from giving a new name to this great old music. Songs that actually belong in the "popular" category are being lumped into the "Rock and Roll" category, and vice versa.

The fabulous music in this album could actually be called RHYTHM AND BLUES, but since the term ROCK AND ROLL is the more popular and universally accepted, the music is called ROCK AND ROLL.

The term, ROCK AND ROLL was just becoming popular with teenagers when the great song, "SH - BOOM" was a hit. Since that time, thousands of really great Rock and Roll records have been released. Out of those thousands, Johnny Otis has chosen only the smash hits to release in this album. You might say that these are the "standards" of the Rock and Roll field—the CREAM OF THE CROP!

This is truly your ROCK AND ROLL Hit Parade!

Johnny Otis is no newcomer in the Rock and Roll field, as most of you know. His fans are legion. He composed "HOUND DOG", and "DANCE WITH ME, HENRY" just to name a few. He is recognized as THE king of Rock and Roll all along the Pacific Coast.

Johnny Otis not only sings, but also plays the drums, vibes and piano. As a disc lockey, he specializes in Rock and Roll naturally. He has a Rock and Roll television show of his own. His Rock and Roll dances are the most popular in the west.

The singing group is called the "Jayos", and is made up of entertainers in Johnny's organization, with lead vocals by Johnny, Mel Williams and Arthur Lee Maye.

You who love to dance, will be happy to hear their sibum is designed for DANCING enjoyment as well as LISTENING enjoyment. . . for who would know the best beat for dancing as well as Johnny Olis. In 1948 Johnny and Bardu Ali operated (in Cas Angeles) the first nite club to feature Rock and Rell musical entertainment exclusively. Today he dances a vegr.

LOU KIMZEY, Editor, DIG Magazine

## AIRCHECK 2

## THE 1930's — VOLUME ONE

RAY NOBLE and HIS ORCHESTRA

featuring

**AL BOWLLY** 

**MARCH 13, 1935** 

JOE HAYMES and HIS ORCHESTRA

from

**HOTEL McALFIN** 

**JANUARY 29, 1935** 

## RAY NOBLE

featuring

## AL BOWLLY

THE COTY HOUR broadcast from New York City, New York on Wednesday, March 13, 1935 from the studios of WEAF over NBC at 10:30-11:00 PM EST.

Trombones: Alton Glenn Miller. (Will Bradley) Reeds:

Trumbete.

Nuncio M. "Toots" Mondello, Johnny Muenzenberger (Mintz), Lawrence F.
"Bud" Freeman. Jimmy Cannon

Violine. Charlie Spivak, George Nick Pisani, Fritz Prospero, Danny D'Andrea (& reeds) Piano:

Claude Thornhill Guitar: George Van Eps Rass. Delmar Kaplan

Drums: Bill Harty

Vocalist: Al Bowlly

/manager, Bill Harty. He recruited Glenn

Miller to organize the orchestra and very early

in 1935 they began the weekly "Coty Hour"

broadcasts and recording sessions for Victor.

For about a year and a half the personnel for

this group remained relatively stable. Follow-

ing that several of the members of this star-

studded group went on to head up their own

orchestras - Glenn Miller, Will Bradley,

The "Coty Hour" was the U.S.A.'s first live

exposure to Ray Noble and we are pleased to

present here the earliest known AIRCHECK

of that program. Ray's own composition,

"The Very Thought Of You", is the opening

theme. Nelson Case, the announcer, finds sev-

eral similarities between the sponsor's pro-

ducts and Ray Noble's music! (Our apologies

for the defect heard through most of the open-

ing song; it was felt that the defect was of mi-

nor nature when compared to the importance

Al Bowlly sings the first tune, "Flowers For

Madame", which the orchestra recorded only

four days prior to this program. The voicing of

of including the song.)

Charlie Spivak and Claude Thornhill.

1. THE VERY THOUGHT OF YOU (Opening Theme)

2. FLOWERS FOR MADAME (Al Bowlly, vocal)

3. 'WAY DOWN YONDER IN NEW ORLEANS

4. CARRANGA

5. I NEVER HAD A CHANCE (Al Bowlly, vocal)

6. LONDONDERRY AIR (Danny Boy)

7. NIGHT ON THE DESERT (Al Bowlly, vocal)

8. BLUE DANUBE

## JOE HAYMES

From the Grill Room of Hotel McAlfin in the Herald Square District of New York City on Tuesday, January 29, 1935 over CBS station

Trumpets: Cliff Weston, Andy Ferretti, Boyer Smith

Trombones: Joe Yukl, Dave Jacobs Clarinet: Paul Ricci, Bud

Alto Saxophone: Toots Mondello

Piano:

Paul Mitchell Rass: Gene Traxler Drums: Charlie Bush

Guitar: Mike Cheikes 1. IN MY COUNTRY THAT MEANS LOVE

2. TWO SEATS IN THE BALCONY

3. HONEYSUCKLE ROSE

4. ON THE GOOD SHIP LOLLIPOP

5. NOTHING EVER HAPPENS 6. WHEN GIMBAL HITS

THE CYMBAL 7. LONDON ON A RAINY NIGHT

8. MY MELANCHOLY BABY

9. THE WHITE STAR OF SIGMA NU

RAY NOBLE became famous in the U.S.A. the reeds on this tune is reminiscent of Glenn before he ever got there, via his popular musi-Miller's later arrangements with his own orchestra. Glenn Miller's arrangement of "Way cal compositions and the recordings of his London based HMV studio orchestra. In late Down Yonder In New Orleans" allows the boys to swing a bit and then Ray comes to the 1934 Victor convinced him to come to the microphone to announce: U.S.A. to exploit that popularity. Ray arrived with his vocalist, Al Bowlly, and his drummer-

Our next number is "Carranga", which is a novelty I wrote for the new picture "Brewster's Millions", which features that wonderful artist and charming fellow Jack Buchanan, who is taking his vacation in America right now. This is the first performance of "Carranga" on the air and I hope you'll like it.

After that comes a superb ballad, "I Never Had A Chance," by Al Bowlly, whose subtle South African accent was so pleasing to the feminine listeners. The tempo/rhythm change was commonly used during this period. In commemoration of the forthcoming St. Patrick's Day the orchestra plays a short version of "Londonderry Air". Al Bowlly's final vocal for the program is "Night On The Desert", complete with drums and tom-toms. The orchestra finishes the program with a very unwaltzlike rendition of "Blue Danube". Unfortunately the closing theme, "Goodnight, Sweetheart", composed by Ray Noble, is missing on our original discs.

It's all over too soon. I'll be listening in next Wednesday evening to hear the next "Coty Hour"!

— Edward F. Polic

JOE HAYMES was a likeable composer and arranger. But according to Zeke Zarchy, an excellent trumpet player and one of Hollywoods top studio musicians, Joe was quite absent minded and totally without good busi-ness sense. Zeke joined the Haymes band shortly after this Hotel McAlfin date. Zeke told me that Charlie Bush, the Haymes band drummer, acted as the business manager of

Haymes was born in 1908 and he became a self-taught pianist-arranger joining Ted Weems for his first big job. One of his many arrangements for Weems was the hit "Piccolo In 1930 Haymes organized his own band. The band on this AIRCHECK is essentially the same one Haymes sold to Tommy Dorsey in the fall of 1935. Haymes then formed another band in late 1935 and continued leading and recording through 1937. Little is known about him between 1937 until the time of his demise years ago in California. He did do some studio work in the forties and his name was mentioned as an arranger for Lawrence Welk in the fifties.

This broadcast of January 29, 1935, with Paul Douglas announcing, opens with the Joe Haymes theme song, "Midnight", followed by a bright pop tune of the day "In My Coun-try That Means Love". Bud Freeman's fine tenor sax chorus highlights it and Cliff Weston vocalizes. Cliff's real name is Cliff Wetterau. "Two Seats In The Balcony" is a ballad ably sung by Agnes Anderson.

The standard "Honeysuckle Rose" swings well with great clarinet by Paul Ricci who later became a top New York studio musician. Also heard is some fine Freeman tenor.

Havmes theme, "Midnight", is heard again for the station break - WABC/CBS, New York — and then into "Good Ship Lollipop" with a Weston vocal.

"Nothing Ever Happens" is an original composition by Joe Haymes and in my opinion a good tune with some nice piano by Paul Mitchell. Fine ensemble work - certainly ahead of it's time

Mack Gordon and Harry Revel wrote a nov-elty song, "When Gimble Hits The Cymbal", which is up next. Plenty of solo's on this Haymes arrangement including chase chorus' on the ride out by Freeman and Ricci. Toots Mondello's alto is also heard and Cliff Weston is the vocalist

"White Star Of Sigma Nu", an up-tempo arrangement, closes out this remote broadcast. This tune moves right along with excellent solo's by Ricci, Freeman and Mondello. The brief trumpet may be Andy Ferretti, Paul Douglas cuts in for closing credits and this AIRCHECK ends. It's probably the only remote broadcast available of the Haymes orchestra of this or any other period and it showcases the arranging and composing talents of Joe Haymes.

— Bob Thompson

STEREO

# In A Neo-Nostalgic Mood

FLEURETTE Records **STEREO** DDI

With the music of FRANCES C. BOND



Take the time off and relax from this rapid pace of living in the world of NOW! Let DICK DURHAM put or "IN A NEO-NOSTALGIC MOOD" with the music of Frances C. Bond, combined with his mastery of the key-board and his new arrangements of twelve great songs. It has been said of DICK DURHAM that he is one of the most exciting artists of our times, constantly creating new sounds in music, with the ability to play three pianos simultaneously. He covers every aspect of music — classical, pop, jazz, blues etc. in a unique manner of sheer elegance. He holds a M.A. degree in music, a B.A. in English, and also conducts college seminars. In 1964 he won the Villanova College Jazz Festival Award. He also has covered the night-club, theatre, radio, T.V., concert, and college circuits through-out the U.S.A. So for your listening pleasure —

FLEURETTE RECORDS Presents to you -

## DICK DURHAM

## SIDE 1

- MY CONCERTO OF LOVE
   (F.C. Bond) Gold Clef Music B.M.I.
- ON A RAINY NIGHT IN PARIS
   (F.C. Bond) Gold Clef Music B.M.I.
- 3. THE HEATHER ON THE MOORS
  (based on "Wurthering Heights" by
  Emily Bronte) (F.C. Bond) Gold
  Clef Music B.M.I.
- 4. RENDEZVOUS IN ROME (F.C. Bond) Gold Clef Music B.M.I.
- THE TREE ON THE HILL (F.C. Bond) Gold Clef Music B.M.I.
- JEROME
   (F.C. Bond) Gold Clef Music B.M.I.

## SIDE 2

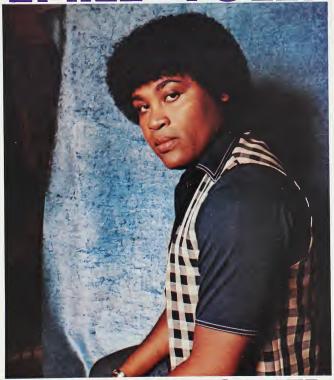
- 1. A SYMPHONY FOR LOVERS
  (F.C. Bond) Gold Clef Music B.M.I.
- 2. I LOOK AT YOU

  (F.C. Bond) Gold Clef Music B.M.I.
- 3. VALENTINE (F.C. Bond) Gold Clef Music B.M.I.
- 4. PRAIRIE FIRE (F.C. Bond) Gold Clef Music B.M.I.
- THE MASK OF BEAUTY
   (F.C. Bond) Gold Clef Music B.M.I.
- 6. AUTUMN REVERIE (F.C. Bond) Gold Clef Music B.M.I.

Arranged and Conducted by DICK DURHAM

> Produced by ALEX CZARENKO

# **EMILE WOLEL**



VINI POU DANSER



- / se Jewile neut



## **EMILE**WOLEL

#### VINI POU DANSER

SIDE 1 VINI POU DANSER PAS COUE SA CUCURUCUCU PALOMA

SIDE 2 TI FI A LEVE SI MANMAN OU PRES DE TOI JE SUIS ANNIE RAPPELE OU

I WISH TO EXTEND MY THANKS TO: WILLY BAPTISTE: BASS GUITAR CHARLES (CATWANN) PAUL: KEYBOARD, ACCORDIAN ARTHUR LOVELACE SWITH TOUSSAINT JAMES WALKER: DRUMS & PERCUSSION ART BEVERIDGE: HORN

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#### SI MANMAN'OU

#### VINI POU DANSER

Vini pou danser (3 fois)
Cherie vini pou danser
Même si coeu'ou pa content
Fo'ou pa gâcher le temps
FO que compren'n que
Nou pap jeunn tou temps.

#### PAS COUE SA

O bel ti josianne doudou

Faudrais ou compren'n moin

Ce jalou li jalou boneu a nou

Pa couè sa'l ka vini raconte vous bel doudou
M'deja ba ou toutt ti coeu a moin

Pas couè sa doudou pas couè sa

Jacques se on bonom'm très jalou

Pas couè sa doudou rinmin moin

Ban moin ti coeu'ou pou la vi.

Si manman'ou et madam ou tapé ne'ye'
Moin vle' connin ki less ou t'ap sove' (bis)
M'ape' sove manman moin
Laisse' femm la desann an ba dlo la
Ma trouve' lott femm
Moin pap jamm trouve' oun lott maman enco

(Ref.)
Mezanmi coue moin

Manman desann an bas dlo la (4 fois).

Jano avec fanmi'l tale binyin Manman'l ak madam li tape neye (bis) Li ale sove madam li Laisse manman desenn an bas dlo la Trois mois pas passe Madam la sove avec youn lott nomm

Mezanmi etc...



#### ANNIE RAPPELE'OU

PRES DE TOI JE SUIS

Près de toi je suis
T'es pour tant loin de moi
Et dans tes yeux
Je peux voir ta melancolie
Il t'a laissee
Tu penses encore a lui
Il fait si mal
De voir que tu ne l'as pas oublie.

Parfois, quand tu me dis "je t'aime",

Au fond de moi, je voudrais te croire même.

J'espère pour tant q'un jour tu oublieras, Je t'aime tant, mon amour pour toi S'ra toujours là. Annie rappele'ou l'eu nou te jeunn
Nou te'très gai, très insouciant,
Nou te pense' que nou pap vie
Que la jeunesse te éternel
Paren'ou te di
M'ce'musicien
M'ce' vagabond, m'ce' sans a ve'
Yo te la cause nou separe'
Et maintenant n'ap regrette

Min a présent m'a l'étranger
Et ou marie moin pa blie ou
Min ce souvenir des jours passes
Kape hantem, nou connin bien
Que sentie nou pap jam croise
Et lamou nou minin a rien
Pour tant pesonn pap empeche m
Prend le passe fort dans bras moin

Annie rappele'ou etc....



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## caucasian folk songs and dances

#### **VOLUME I AZERBAIJAN**

Rashid Beybutov, tenor and Other Soloists with National Azerbaijan Folk Orchestra of Baku

"From the Series Songs and Donces of the Nations"





#### ARSHIN MAL ALAN

Comic Folk Opera by U. Gadzhibekov (Highlights-sung in Russian and Azerbaijan) dynamic balance contro

TO SECT

#### National Azerbaijan Folk Orchestras of Baku Volume I: Azerbaijan

(Highlights - sung in Russian and Azerbaijan) ARSHIN MAL ALAN (Comic Folk Opera by U. Gadzhibekov)



ZERBAIJAN folk sangs and dances, like those of all nations are spokesmen for the people in musi-cal form, and show the main characteristics of the main characteristics of the nation. The Azerbaijan people are the only peaple of the Transcaucasus re-

gion who are mostly pure Tartars in origin and belang to the Maslem faith. Politically their country is divided between the Soviet Union and Persia. Around 3,500,000 Azerbaijanians live in the Azerbailan Saviet Republic, which is ane af the sixteen republics camprising the Soviet Unian. Another 1,500,000 Azerbaijanians live in the part of their country which belangs to Persia (Northern Persiacapital Tabriz). Azerbaijan was invaded politically and economically by many different nations thraughout recorded history. In the last few hundred years it was mostly under Persian rule. After the Russo-Persian War and the Treaty of Gulistan in 1813, the part of the country which is today the Soviet Azerbaijan was given to Russia. During the Russian Revolution in 1917, the Azerbaijanians proclaimed independence with their capital in Elizavetopol and later in Baku - which remains also today the capital of the Saviet Azerbaijan Republic, Hawever this independence was short-lived, because in 1918 the British occupied this territory due to the troubled revolutionary situation then in all territories of the old Russian Empire, and as a result of conflict with Turkey. The British seized control and held it until 1919, when they withdrew. But the independent republic still could not hold out, because af Communist victories throughout the old Russian Empire, and finally in 1920 the Communists also come to power in Azerbaijan, forming in 1922 a Transcaucasian Saviet Republic (includina besides Azerbaijan, Armenia and Georgia). In this way Azerbaijan became one of the faur original members of the U.S.S.R. In 1936, Azerbaijan received an independent status in the frame of the Saviet Unian, as the Azerbaijan S.S.R

During the Second World War Allied troops occunied Persia (Iron) to pratect the tronsportation of American Lend-Lease war materials sent from the Persion Gulf through Iran to the U.S.S.R., mostly to Baku the copital of Azerboijan. Under these conditions. Persion Azerbaijon was occupied by Soviet troops, up until May, 1946. Preceding their withdrowal, there was an uprising by the Azerbaiignions. The Iranion government granted limited autonomy to Azerboijon in June, which it subsequently rescinded. Azerbaijonions, os o result, hove not independence in either Russian or Persian sections. In the Iranian territory there is also na cultural freedom whatsaever for them. Economicolly the country is very poor, and the people ore living under tragic conditions - olthough there was found on this territory recently oil, it was not developed. On the other hand, in Soviet Azerbaijon the people, although ance again without any political freedom, hove a tremendous cultural and economic development - moking a difference at the border like night and day. The people are engaged mostly in the oil industry, which is given special attention by the

Soviet outhorities because this section with Baku is the center of all Soviet oil praduction. A very large part of the population is cancentrated in agriculture also, with cotton being the most popular product. The famous Caspian Sea fisheries, equipped with modern machinery, produce three-faurths af the world's output af sturgeon caviar. The standard of living, although very far from approaching ours, is radically above the standard of living a their brothers in Iranian territories. The official language in the Saviet Azerbaijan is their own Azerbaijan language. Education there has lately made enormous pragress. There are many elementary, secondary, and higher institutions of learning. In every bigger city there is an opera house, cancert halls, and many dramatic and matian picture theatres, where works mastly of Azerbaijanian writers and camposers are performed. One of the great Azerbaijanian composers, Fikret Amirov is represented in this album. Also represented in this album is a camic Azerbaijan folk opera "Arshin Mal Alan". The music and story, although very colorful in the oriental pattern, is reminiscent of Rossini's "Barber of Seville", Arshin, trying to gain the heart of his beloved, gains access to her house in the guise of a merchant, and once there, with the help of a servont maiden overcomes outlandish obstacles and succeeds in his purpase. The perfarmance presented in this album is sung in Azerbaijanian and Russian because this work is very popular nat only in all Russia, but also autside of Russia, especially in the Near East. The folk songs and dances presented here are perfarmed by the National Azerbaijan Folk Orchestra of Baku, which is very active in giving many performances, not only in Azerbaijan, but all over the Soviet Union. The tenor, Rashid Beybutov, is the most popular leading tenor of Azerbaijan taday. The songs and dances are typical, perfarmed as they have been from time immemorial in the country of their origin. They have become, as does all folk music, traditional -- written by unknown composers, ar by composers of the sa-called "dilettante" period, which was the predecessor of the notional movement of ort music. (Through the circumstances referred to above, the cultural development in Azerboijan did not start really until after the First World Wor.) These songs and dances entertained not only the people, but also were performed in the courts of the nobility. The charocteristics of the donces in camporison with our Western dances ore rodical in some coses - especially in that they ore stationery and involve motions of the head, neck and forearms. Many of the sonas suna by women charuses originated as harem sanas - although todoy the women in the Russian port of Azerbaijan no longer live a secluded life os before, and in most coses do not hide their foces under the "vash-

The works presented here ore performed in the country of their origin and are made available for the first time, conforming with the Colosseum polley of bringing into the repertory only outhentic and unlaue recordings.

Bruno G. Ronty

1. a.) "Archin Mal Alan" b.) I found my love. (Ya liubov svoyu nashol.) Sung in Russian, Music U. Gadzhibekov from the comic folk opera, "Arshin Mal Alan." Rashid Beybutov, tenor. National Azerbaijan

Rashid Beybutov, tenor

- Folk Orchestra of Baku. 2. "Arshin Mal Alan". - Duet between servant and servantess, Sung in Russian. Rashid Beybutov, tenor. A. Kreshtcheva, saprano. National Azerbaijan Folk Orchestra af Baku.
- "Arshin Mal Alan" Gultchokhra's Aria from Act II. S. Mustafaveva, saprana, National Azerbailan Folk Orchestra of Baku, Sung in Azer-
- 4. "Arshin Mal Alan" Duet of Asker and Gultchokhra, Rashid Beybutov, tenar. L. Maslennikava, soprana. Natianal Azerbaijan Folk Orchestra of Baku. Sung in Russian.

5. "Arshin Mal Alan" - Gultchokhra's Aria from Act III. S. Mustafayeva, saprana. National Azerbaijan Folk Orchestra af Baku, Suna in

6. The Nightingale Above the Red Rose, (Solavey nad rozoy alay.) Sung in Russian. Rashid Bey-

butov, tenor, National Azerbaijan Falk Orchestra of Baku. 7. Yau - My Spring, (Ty - maya vesna.) Music by

Fikret Amirov. Azerbaijan words S. Vuraun. Russian wards by A. Zharov. Rashid Beybutav, tenor. National Azerbaijan Falk Orchestra af Baku. Sung in Azerbaijan and Russian.

8. My Bright Land. (Svetly moy kray.) Music by Fikret Amirav. Azerbaijan wards by M. Dilbasy. Russian wards by A. Zharov.

Rashid Beybutov, tenor. National Azerbaijan Folk Orchestra of Baku, Suna in Azerbaijan and Russian.

Branchy-eared Gold, (Zalato vietvistaye.) Music T. Kuliev. Rashid Beybutav, tenor. National Azerbaijan Folk Orchestra of Baku under Kuliev. Sung in Azerbaijan and Russian.

1. Azerbaijan Mugam, "Shur" Music by Fikret Amirav. Bolshai Theatre Orchestra under N. Anosov.

2. Benovshe (Azerbaijan Falk Dance) Zourna Tria directed by Ali Kerimov.

Dervish (Azerbaijan Ashug Song.) Wards by Ashug Alesker. Sung by Ashug Kara.

National Azerbaijan Falk Orchestro of Baku. 4. Dance from the Music of S. Rustamay to the Drama "Nizamy" by Mekhta Husein, National Azerbaijan Folk Orchestra of Baku under Seyda

5. Gazel. Music by D. Dzhakhangirov. Words by S. Rustama, National Azerbaijan Ensemble of Song and Dance under A. Issrafilzade,

6. "Sary Bulbular." Sara Kadymova, mezzo soprono. National Azerbaijan Folk Orchestra of

7. Muleili. Soz Ensemble under A. Babayev. 8. "Bir Ala Gyozlu Yor" Ali Ovset Sadykhov, soloist and the Azerbaijan Folk Instruments

9. Sevgllim, My Darling. Music A. Boboyev. Azerbaljan words Z. Dzhabarzode. Russion words A. Zharov. Rashid Beybutov, tenor, National Azerbalion Folk Orchestra af Baku.

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## FLEMING & MESSICK EVANGELISTIC PARTY



Gospel in Song

## FLEMING & MESSICK **EVANGELISTIC PARTY**

## Gospel in Song



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We at Quintet Recording Company are proud that we were selected to be a part of this fine album.

#### SIDE I

| 1. Wonderful Savior     |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  | 1:45 |
|-------------------------|------|--|--|--|--|--|--|--|--|--|--|--|--|--|--|------|
| 2. Without Him          |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |      |
| 3. Since I Said Goodbye |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |      |
| 4. I've Been To Calvary |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  | 3:00 |
| 5. Too Much To Gain To  | Lose |  |  |  |  |  |  |  |  |  |  |  |  |  |  | 3:00 |
| 6. I Will Follow Thee . |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  | 1:30 |
| CIDE II                 |      |  |  |  |  |  |  |  |  |  |  |  |  |  |  |      |

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ANN FREEMAN

MIRIAM GERAGHTY

KAREN KAYEN

MARY LAUB

DEBORAH MILLER

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DENISE PAULLY

PATIENCE WHITE



#### Side 1

RUNNIN' WILD

CALIFORNIA DREAMIN' - Solo: P. Bonnell

LOVING SOUND - Solo: D. Paully

GREAT MANDELLA - Solo: S. Smith

LULA

THAT'S ALL -- Solo: B. Palmer

DEFINITION OF LOVE - Solo: C. Wardrop, K. Fowle, D. Paully, A. Freeman

#### Side 2

HERE, THERE, AND EVERYWHERE — Solo: S. Smith

BAREFOOT IN BALTIMORE

BECAUSE — Solo: D. Paully, B. Palmer, C. Wardrop
WE'RE SAVIN' OURSELVES FOR YALE — Solo: A. Bentley

ENGLISH SUITE: Bourré

COMMERCIAL - Solo: C. Wardrop, S. Smith

NIGHT OWL - Solo: J. Bogdanowicz





SIDE A

VPRI 1105

Zig It Up - Flourgan & Ninjaman

Goat Man - Bunny General

Laziness Hold Dem Down - Japanese

I'm Rapping - Rappa Fretty

The Outlaw - Steelie & Cleevie

SIDE B

Fudge Box — Bingie General

New Brand Slang - Capt. Barkley

Guess - Mr. Pants

Jump & Kick Out - Beeny Don

Produced by - Pickout Musicians Steelie & Cleevie Recorded and Mixed at - Dynamic Sounds, Kingston, Jamaica Art Directions - Errol 'Ine' Myrie (c) (p) Pickout 1990

VPRL 1105 - Pickout

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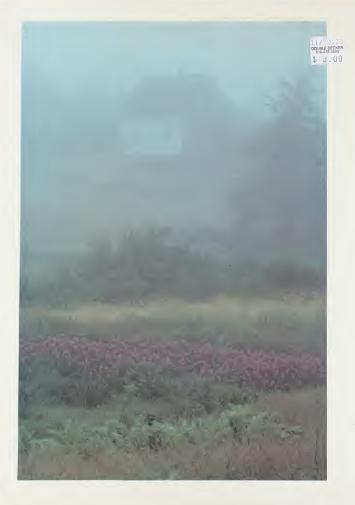
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# Soon It's Going to Rain

Songs with hammer dulcimer

Madeline— MacNeiL

Deptember 17, 1985

With much 1000,

With Market



Madeline MacNeil: vocals, hammer dulcimer & fretted dulcimer

Seth Austen guitar
Francis Lapp Averitt fluto
Flam Williams: vocals

Produced by Seth Austen
Engineered by Bill McElroy
Recorded at Bias Studio, Springfield, VA
Cover design is calligraphy by R. P. Hale
Front cover photograph by Joe Devenney
Back cover photograph by Joe Devenney

For correspondence & Concert information:

Roots & Branches Music P. O. Box 2164 Winchester, VA 22601 703/668-6152

Special Thanks to Maida Jones, Sam & Carrie Rizzetta, Anna Barry, Joan Naver, Imy Wirner, Karen Mazza, Ruth Anne MacNell, James Mac-Nell, Judie Pratt and Betty Barrett - the Ové beneath my wings. Side One

- i Soon It's Gonna Kan. 3:27

  Ton Jones & Harvey Schnutt, Chappelle-Co (ASCAP)

  arr. M. MacNeil
- 2. The Water is Wide 4:32
  Inditional
  arr MacNeil Avertt Austen
- 3. Blow the Wind Southerly / The Keel Row 3'07
  Traditional
  are MacNeil Auster.
- 4. Hello 3:31
  Lionel Ritchie, Brockman Music (ASCAP)
  arr. S. Austen
- 5. Your Song 4:41

  Elton John a Berne Taupin, Dick Joines Music (BMI)

  arr. S. Austen

Side Two

- 1. River Rising 3:07
  Seth Austen @ Roots c. Branches Music
  arr Seth Austen.
- Wild Mountain Thyme 3:32
   Traditional
   arr. MacNeil. Austen
- Summer time 3:09
   George 6 Ira Gershmu, Gershwu Publishing Corp.
   (ASCAP) arr. S. Austen.
- Send In The Clowns 3-26
   Stephen Sondheim, Revolution Music Publishing Corp.
   (ASCAP) arr. MacNeil
- 5 River 4-32 Bill Staines, Mineral River Music (BMI) arr. Austen, MacNeil, Williams, Averitt



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## Soon It's Going to Rain

Songs with hammer dulcimer

Madeline MacNeiL



Jim Macdonald Lead Vocals, Guitar Scott Williams Bass Guitar Jim Tobias



All songs written , 1987 Jim Macdonald Musical arrangements by Jim Macdonald and THE FEVER

and THE FEVER
Engineered and Produced by Craig Shaffer,
Jim Macdonald and THE FEVER
at DAK Audio, Sellersville, PA

Additional information, contact: THE FEVER 228 North 12th Street, Box #3 Allentown, PA 18102 (215) 433-1759 Artwork: Margaret Heckman Photography: Kevin Bubbenmoyer Printing Consultation: Chris Kincaid Touring Staff: Fred Newhard, Tom Gonya, Don Golden

APPRECIATION TO: Mrs. Tobias, Dick Kantner and D.J.'s, Bob Maicks, Joyce Shellenberger, Larry Richman, Sue Tobias, Patty Fatzinger, Kathy Borso, Karen Brodoski, Diane Davis, Kim Stack, and Marie Arbegast.







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- Not Sensational
- Not Hot
- · But Good

LE ROY BOSTIC 2 ROBIN ROAD YEADON, PA.

They say that you are Square if you like your music Sweet, Smooth and Swingy. I am a Square.

I dedicate this my first experience of recording to my numerous fans and well wishers. They are the ones who have constantly insisted that I join the Can Gang, so that they could hear me by remote control.

I do not anticipate reaping a financial harvest from this endeavor, though it would be appreciated. My most sincere wish is that the Canned Mellow Aires will be tolerated and enjoyed as much as the Live but Old Mellow Aires.

I wish to remind those who are not acquainted with the Mellow Aires personally, that we are musicians singing rather than singers playing.

#### Personnel

Piano player, tenor singer Ellsworth Coleman born in Louisville Ky. before the turn of the Century. Veteran of World War I (never under fire but was a fine runner). Fourteen years of service with the Mellow Aires. Resides in New York City but spends 95% of this time in Philadelphia. He is a great Yankee and Dodger fan when they are winning.

Bass Violin player and Bass singer, Edward (Gabby) Hayes, born in Raleigh N.C. He is very talkative (says about 10 words a year). Was once a track man for the John Wannamaker Store in Philadelphia, being a member of the once popular Meadowbrook A.C. A Mellow Aire for 12 years. He aspires to be a Big League Manager and can always tell you wby the Dodgers don't win.

Seriously the above two men are two of the most outstanding men in the business as to integrity and conscientiousness. As to their ability as performers I will let you judge for yourself. However I know they are great.

I augmented my trio for the recording by having a drummer use his brushes on his snare and use his congo on Calypso numbers. He is a 23 year old furrier by day and a Mellow Aire when needed. He is one of the few fine young musicians that will listen to an Old Square, Bennie Parks is his name and has worked with me for the past two years.

The fourth voice heard on the vocals (baritone) is that of my 17 year old son, Le Roy E. Bostic, Jr. He is also an auxilliary percussionist and will be seen with me a great deal in the immediate future, He has a fine ear and a great deal of natural ability. He agrees that his father is a Square.

Le Roy E. Bostic, Sr. organized, operated, arranged and booked the Mellow Aires from the time of its beginning in 1947. He is the only one who liked the leader. Alto Sax and lead singer.

Born in West Chester Penna. in 1900. A resident of Philadelphia since 1912. Started his musical career as a Cello player. Switched to Sax to finance his education, For the past two years a pensioner from the Court of Quarter Sessions where he worked in their Parole and Probation Department for 24 years.

Personally regards himself as a very fortunate person because of the constant demand for the Mcllow Aires to perform, in spite of their squareness.

I am grateful and sincerely appreciative of the many friends whom I have met through the medium of music.

#### Side One

- I. Hey Leek Me Ove
- 2. Yeilew Bird
- 3. I Love You Se Much It Hurts Me You Always Hurt The One You Love
- Waltz Medley Etornelly You Have Taken My Heart The Same Silver Moon Love Is But A Game Of Chence
- 5. Don't Rell These Bleodshet Eyes At Me 6. Till There Was You - Around The Werld
- 7. Bill Belley

#### Side Two

- Your Lips Tell Me Ne, Ne, But There's Yes, Yes in Your Eyes Baby Face When My Baby Smiles At Me
   Paper Boll Up A Lazy River
- Weltz Medley Green Sleeves The Shedow Waltz My Hero
- 4. Checelate Whiskey and Venilla Gin 5. John B.
- 6. Mack The Knife
- 7. The Street Where You Live I'm Getting Married in The Morning I Could Have Denced All Night



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#### LYRICS

LOS ANGELES I LOVE YOU SO YOU'RE WHERE I WANT TO BE OH HOLLYWOOD, HOW I JUST LOVE YOU SO ALL YOUR GLAMOR, YOUR STYLE, AND CELEBRITIES YOU ALWAYS KNOW WHAT'S HAPPENING AND YOU ALWAYS SHARE IT WITH ME OH L.A. I JUST LOVE YOU SO YOUR SANDY BEACHES, SUNSHINE, AND PALM TREES (INSTRUMENTAL VERSE)

YOU ALWAYS KNOW WHAT'S HAPPENING AND YOU ALWAYS SHARE IT WITH ME OH L.A. I JUST LOVE YOU SO AND I KNOW THAT YOU LOVE ME

WE GRATEFULLY ACKNOWLEDGE THE FOLLOWING OFFICIALS AND OFFICES OF LOS ANGELES AND HOLLYWOOD AND THE ENTIRE LOS ANGELES COMMUNITY FOR INSPIRATIONAL GUIDANCE AND KIND ASSISTANCE IN PROVIDING HISTORICAL AND GENERAL INFORMATION FOR THE RECORD AND UPOEP ORGOULTION OF "THE LAL SONG"

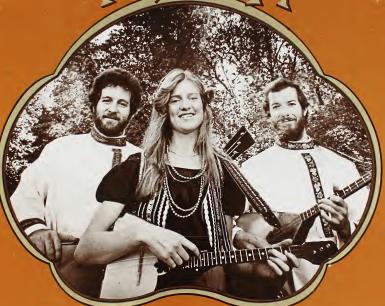
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#### SIDE ONE

- POLYANKA
   Song from the Ural Mountains
- 2. PODGORNAYA Village Song`
- 3. POLYUSHKA POLYE Meadowlands
- 4. GARI GARII Burn Burn, Gypsy Lovel 5. SVYETIT MYESYATS
- Bright Moon
  6. TANYETS KOZAKA
  Dance of the Cossacks

#### SIDE TWO

- 1. MEDLEY VO SADU - In the Garden HOPAK - Ukrainian Men's Dance NA RECHEN 'KU - To the River
- 2. NA RYBALKYE Fishing
- 3. YABLOCHKO Sallor's Dance 4. KOROBUSHKA
- The Pediar's Pack
  5. TAMBOVSKI KHORAVOT
  Tambov Round Dance
- 6. ACH, SYERDTSE MOYAL Oh, My Heartl
- 7. MEDLEY Down the Kazanka River Folk Dance

Photography: Dennis Galloway
Design: Cristina Simoni
Production Consultant: Jack Kenny
Special thanks to Diane Sward Rapaport and
Tony Ferro.

Side one was recorded by Michael Cogan at Bay Records using an Amper MM 1900-8 Records and Electronica, AKG, and Bayer interpolace. Side two was recorded by Jack Kenny, are at Family Light Mass chool in the Company of the Company of the Company of the behavior and company of the Company of the behavior of the Company of the the recording or mastering process. Mastering: Neumann Versible-Pilch Lethe

the recording or mastering process.
Mastering: Neumann Variable-Pitch Lathe
This record produced in cooperation with the
American Society for the Preservation of
Eastern European Music and Dance—a nonprofit organization: 3021 Anza 81,
San Francisco, CA 94121.

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SO 1077 TOOLKA BALALAKA





LYNN CARPENTER has a master's degree in ethnomusicology. She was capitvated by the sounds of the balalaika emanating from a room at UCLA and immediately began to learn to play it. She also adds her beautiful melodic volce in a characteristic Russlan style.



GREG CARAGEORGE adds a strong rhythmic foundation on the contra-bass balalaika, an enormous triangular bass.









THE LOOSE STRING BAND
John Moynier ▶ electric guitar
Danny Gray ▶ electric bass
Dave Souers ▶ traps and percussion
Craig McGaughey ▶ acoustic piano
Nancy Makoul ▶ harmony vocals (A3, A4)

## GUEST ARTISTS Marty Rifkin ► steel guitar (A1, A3, B1) Miriam Mayer ► violin (A4, A5, B1, B5) Melanie Harby ► flat top guitar (B5) Dave Gage ► harmonica (B3)

produced by Kristina Olsen remix ► Rick Ruskin photography ► EK Waller

cover design ► Gunnar Swanson recorded at Lion Dog Music, Pasadena thanks to:
Meesv Holberg for the KO&TLSB logo

Doug Whitney and the Penvy Debs ► back up vocals (B1)

Brish May for putting our music on the air Barry Solomon for the chords on "Mother of Peril"

Eric Breiman for the front cover concept Phelee Butté, Grant Cramer, De Paque, Dawnzerlie Greäne, Robert Kalser, and Douglas Whitney for modeling Andy Hadel for research Michael Hoover, Koicholo Oshio

and John Zehnder for keeping my instruments in repair Ardis Clark for the line "someplace to put it for the winter" Bob Riskin and all the McCabe's gang

and especially Mom for endless love and support



#### side A

- 1 Freeway Lover
- 2 Love is a Sometimes Thing
- 3 Someplace to Put It
- 4 Insomniac's Lullaby
- 5 Mother of Peril
- side B
- 1 It Don't Take Too Much 2 In My Arms Again
- 3 This Old Train
- 3 This Old Train
- Three Little Bears
- María



## Bucks & Does





Sam Rízzetta hammer dulcímer & fretted dulcímer

## Bucks & Docs - Sam Rizzetta -

There been hooked on hammer dulcimers for sometime, I heart the first time Theard one, probably in the early 1960's, I was tradity explaned. As a maker of instruments as well as yielding Twodolfor resert the args to brild instruments that would allow me to make those magical sounds. The rest is history, I have been explained an experimenting with additionate over some and the and is not rectifying field.

The hammer shikimer has probably become most limitate hershaping lively herdomes and ald him doors muse. And I've used it in many formal and informal shringhmals. In 1974 I berned the group largered, by the perpose of playing human disclosure quarters as wells it traphent muse. While I start with the group we asserted two almosts, TNV EZDD, and TINEE FORES OF CHAT, which both include some disclosure tests.

The Salvimer can really set your foes topping, but it has other and more gentle salves as well. And the hammer Salvimer is a versalite and hamingly beautiful solo instrument. It is presented here in a vuriety of

moods and settings with emphasis onsolos and ducts,

#### SIDE 1

4 Eung Beer (Carolan), 2:55 Manuner dukumer and tretted, or Appalachian "dukumer duct. The trettest advance axed is a small, high pilokol matriament Geall a posteo-bag dukumer or carose publik "dukumer. Vera cotte.

2 Hoedown. 2:40 With Blackie Cool orguitar.

3 <u>Bucks & Docs</u> (© S. Rezetta 1982). 3:30 They weally have a share of my gankn, so they may as well have a share of my masse.

4 <u>High Falls of Cheat (© S. Rizetta 1983)</u>, 2:28. Aninstrumental reminiscence of the beautiful Cheat River country of central West Virginia. Fretted duterier sole.

5 <u>Coloni Willer</u> 2:22 Sheard this walte played by hiddler Tom Welch of Petersbran, West Virginia and it has long remained a favorite. Blacke Cool, text quitar, Michael Kline, second quitar.

6 <u>Volcano Strut</u> (© S. Rezetta 1982). 1:32 A vagaely tropical tune that remained unnamed until Mt. St When budge lite the news

St. Helens broke into the news.

7 Mitthe Tanker (& S. Rizzetti, 1891). 3-44 Here is something that it certainly noted place in this record but weld have the straight. This same singuance to all those country consisters are pieckers about track string, abuntament, see view discretigues, and Mother. Usa'll postabily never hear this one on the radio Assistance from Jun Tecemon on helled duksiners on dynatur, and Jets' Eberben and Drew McDaniel on 1940 harmony.

#### SIDE 2

1 <u>Caskar's Vest</u>. 2:18 Hummer dulcomer with Gerry Milnes on bladle and Michael Mine or quitar, 2 Norwegian Waltz/Dolfg Sods (§ S. Rézetta). 2:42 The waltz is from Tom Welch. Dolfy Sods was composed for a mountaintyr wishing.

3 Snowy Breasted Pearl / Rickett's Hornpipe. 3:07 Fretted dulcimer solo.

4 <u>Perkatros Waltz</u>, 1:58 Now could Treast attle like this? Learned homegatherist Blackie Cool and hummer dukimerist Paul Vin Arabole, two truly gifted and inspiring traditional musicians, 5 Good for the longue Rombling Dicthorks (or the Esberman's Widow) Somy's Mazarka/The Royal

Packet for the language recomment printed in the first command strategy of the re-Packet forming from the (CS, Riccal 1981), 4:15 Only the last time is original.

6 Pails New Dilkimer (& S. Rizzetta 1982), 2:58 I made this up while strugman new bule mer I had just butly for Paul Van Aradule. I clubut have many strings on so Incesded about that didn't have many notes. The tane grew as my stringing progressed.

Con tang to a strong programmer. T Sweet hour of Enger <u>Angels We Have Heard On High</u>. 2:33 My wile, Carrie, joins me on the dukemer for a strong to duct.

8 Carolan's Farewell To Music. 1:18

Engineering by Merty Bersack, Loy Bubsit, Jim Copy, Loff Eberkin, Grey Michins, and Ceris Weish: Nery speech thinks to Unid Mouth for combining stabin production. And to the School of Rubo and Television, and WOUS-FM, Ord Morivering, Andres, Ohio where this state restrict. A to Krith Nowmen for his efergrisson and a great record collection. Front photograph by Dong Userow.

D @ 1982 Flying Clouds Music, P.O. Box 87, Valley Head, West Virginia 26294. FCM-3 Stereo



## Wild Apache

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SALALALAS

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VOLUME TWO

#### WILD APACHE MIX EMOTION VOL. 2

#### **VARIOUS ARTISTS**

SIDE A

1. DANGER
Frankie Paul

2. WHE THEM COME FROM

Poppie Irie

3. MY LADY LOVE

Junior Vibes
4. BOY YU NICE

Lady Shabba

5. BEHOLD

Wayne Daniel

SIDE B

1. AS I THINK OF YOU

Tyrone Taylor

2. TIME TIME Tony Rebel

3. TRY TRY

Trevor Sparks

4. GIRL DEM DOLLY

Apache Scratchy

5. RIGHT BACK TO YOU

Frankie Paul

PRODUCED BY: Robert Livingston RECORDED AT: Penthouse Studio, Music Works Studio MIXED AT: Penthouse Studio ENGINEER: Toney Kelley

> MUSICIANS: Steelie & Clevie OVERDUB: Tony Asha

DESIGN: Alex McLaren, Khartomb Design

Jacket Made in Canada

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## DED NICHOLS VOLUME1

## DED MICHOLS VOLUME1

#### Side 1

- 1. WASHBOARD BLUES (E-20992; E-4178) (a)
- 2. WASHBOARD BLUES (E-20993; E-4179) (a)
- 3. THAT'S NO BARGAIN (E-20994; E-4180) (a) 4. THAT'S NO BARGAIN (E-20995; E-4181) (a)
- 5. BONEYARD SHUFFLE (E-21597; E-4260) (b)
- 6. BONEYARD SHUFFLE (E-21598; E-4261) (b) 7. BUDDY'S HABITS (E-21594; E-4263) (b)
- 8. ALABAMA STOMP (E-22981; E-4382) (c)

#### Side 2:

- 1. ALABAMA STOMP (E-22982; E-4383) (c)
- 2. ALABAMA STOMP (E-22983; E-4384) (c)
- 3. HURRICANE (E-22984; E-4385) (c)
- HURRICANE (E-22985; E-4387) (c)
   BACK BEATS (E-21720; E-4640) (d)
- 6. BUGLE CALL RAG (E-21718: E-4643) (d)
- 7. CORNFED (E-23665; E-6302) (e)
- 8. CORNFED (E-23666; E-6303) (e)



#### PERSONNEL:

"RED" NICHOLS AND HIS FIVE PENNIES

 (a) Red Nichols, co; Jimmy Dorsey, clt/alt; Arthur Schutt, pno; Eddie Lang, gtr; Vic Berton, dms & tympani.

> New York, December 8, 1926 New York, December 20, 1926

(b) Miff Mole, tb; added (c) As (b)

New York, January 12, 1927 New York, March 3, 1927

(d) Joe Venuti, vln; added.

(e) Red Nichols, co; Miff Mole, tb; Jimmy Dorsey, clt/alt; Adrian Rollini, bass sax; Arthur Schutt, pno; Eddie Lang, gtr; Vic Berton, dms & tympani.

New York, June 20, 1927

Re-mastering, John R.T. Davies Photo courtesy Duncan P. Schiedt

Cover Design:Ingrid

Ernest Loring "Red" Nichols was born May 8, 1905 in Ogden, Uzsh, Red's family were very misrat. His mother was a music teacher. His father was a professional musician, teacher, conductor, and professor of music at Weber College. Red's musical education began at the groot four; his father who believed that practice makes perfect made Red off our, his father who believed that practice makes perfect made Red with a crack on the knuckles.

Red's precision was developed at an early age. He was playing classical solos on cornet when he was six years old. At the age of thirteen Red discovered jazz while listening to the records of the Original Dixieland Jazz Rand.

In December of 1919, Red accepted a musical scholarship to Culver Military Academy While at Culver Red played plano, violin, and corner. He was first corner in the Culver symphony and marching bands. Red formed a jazz band and according to Dr. Raymond Forsythe, Red's roommate and drummer in the band, "We were pretty good for a bunch of teenagers".

Ernest Loring Nichols had accumulated a series of negative factors at the school. His academic achievement wasn't too high and he was dismissed from Culver.

In the summer of 1921, Red played at Lake James, Indiana with a four piece band that included Russell Smith (Sax and piano). During this period Red met some of the members of the Syncopated Five who had come to listen.

In 1922 the Synoopated Five were in the market for a new man and they wanted Red Nichols. Russell Stubbs (piano) recalls Red as a fine horn man even then.

On November 22, 1922 in Richmond, Indiana Red's horn was fixed by to wax. Red along with the other members of the Synoppeted Five each paid #25 for the privilege of making the records. The members of the band each received twenty-tive copies for "gromotional purpose". The turnes recorded that day are: CHICAGO, TOOT-TOOT-TOOTSIE; have been able to turn-up only one copy of the session.

In 1923 the band changed their name to the Royal Palm Orchestra and opened at the Ambassador Hotel in Atlantic City, New Jersey. The orchestra was composed of: Red Nichols-c; Chuck Campbell-tho; Gilbert Dutton-cit; Ray Stillson-sax; Russell Stubbs-p; Herb Heyworth-

bj; Dusty Rhoedes-dms,

Red then joined Ernest Stevens and mede some Edison records beginning September, 1922. At this time his idol was Luis Panico. The Panico influence can be heard on the Edison recording of YOU (Dec 21, 1923) with Ernest Stevens' Dance Orchestro. On occasion Red adopted Panico's flutter style and employed this technique on some recordings with Sam Lenin in 1924 and 1925.

Red and Chuck Campbell left the Boyal Palm Orchestra to join Johnny Johnson in New York. Johnson eventually helpest him (Nichols organiza a band of his own at the Pelham Heath Inn in Winchester County. The band comprised Nichols-cy Dudley Focidic-Hellophone, Freddy Morrows; Gersdf Finneyp, Joe Venuti-vin; and Joe Zeglerdims. Red has said it was while he was playing with this band the he first began to get the sound and feeling about the music that later brought the File Pennise recordings to their fame. Fred Morrow and Gerald Finney, joined Dick Bowen and his Dise Sreeks Orbestar of New York in Wilded Lake, Michigan June, 1924. They told Bowen about Red's playing and they wanted Bowen to his Red in the band. Bowen consisted Red at the Pernayionan stream fred in the band. Bowen consisted Red at the Pernayionan stream in early July and stayed with the band about six weeks. Then he went to Sant Louis Weeke he ploined Bernis Kruger. Red realize meeting Per Berger. After a committee of the Stream Stream Stream Stream and joined Sant. Lain at the Rockaird Stays 1,1924. During the time, Red spent a lot of time Isteming to Floriche Henderson's band in which Red spent a lot of time Isteming to Floriche Henderson's band in which the stream Stream Stream Stream Stream Stream Stream Stream Stream Committee Stream Stream

Sam Lanin was sympathetic and helped Red set up his first recording groups. One of the earliest of Red's small band recordings were by the Lanin's Red Heads on Columbia. The Five Pennies were about to come into being.

Besides working with Sam Lann, Nichols made a counties number of recordings as a disease up through 1926 with Harry Reser, Howard Lanin, George Disen, Vincent Lopez, Bob Haring, Ben Selvin, Paul Van Loan, Nathan Glantz, Willie Cresper, Adrian Schulert, Mike Speciale, Lou Gold, the California Rambiers, Billy Wynne, Frank Crum, Ernie Golden, Fredor, Rich, Orginal Memphis Five, Ross Gorman, Watter Golden, Fredor, Rich, Orginal Memphis Five, Ross Gorman, Watter and this Queensiand Crobestra, Jack Albin, Irwin Abrams, Lee Morra, Louis Lillanfeld, De Gandulio, and Don Voorhees.

Rad Nichols along with his side kick Miff Mole fronted bands under the pseudonym of the Red Heads, Red and Miff's Stompers, Louisiana Rhythm Kings, Wabsah Dance Orchestra, Arkansas Travelers, Six Hottentots, Midnight Airdales, the Hottentots, the Captivators, Red and His Big Ten, and the Charleston Chasers.

#### THE FIVE PENNIES

In 1926 Red Nichols signed a recording contract with Brunnvick. On December 8, Red Nicholsz-Jimmy Dossy-Ch, as, Arthar Schuttsp. Eddie Langs; and Vic Berton-driss; made their first recordings with Brunnvick. Jack Kapp (Brunnwick Execution) asked Red after the Prunnvick and Schutter of the Red Nichols and His Ever Pennies". Everyone laughed and the pame stuck.

The period from 1925 to 1930 was the most important to Red's career and to his contribution to jazz. He hired the best musicians in New York for the Five Pennies recordings.

"We played" says Nichols, "for our fellow musicians, not for the larger musically unschooled following, which we didn't know existed or green would exist."

In Brian Rust's book "The Dance Bends" he states, "Then came the first records of "Hot' music designed for those who found "straight," music rather tedious. Prominent among the spear head of the new movement were the records of Red Nichols and the Five Pennies on Brunswick."

The recordings of the Five Pennles had a great influence on bands all ower the country. "Pee Wee" I must state I International Musician-Jan. 1976). "It was in 1929 while with the Cast Hagan band, that I mer Red Nichots, a man who was really important to me. I was extremely impressed by Nichots as a cornettar. As a matter of fact, I was better accumented with Nichots material than with Bits Bederbeck stuff, in the Cast of t

The Pennies orrongements showed great imagination. Their use of little used instruments such as: tympani, bas sax, mellophone, other phone, and bells made their sound different from other bands of the day. After listening to the Pennies records one gains a greater respect for their musicianship. Their solo and ensemble work is excellent.

The Classic Jazz Masters series on Red Nichols is designed for the collector who enjoys listening to afternate takes. All eveilable known takes will be issued in chronological order.

STAN & STEVE HESTER (1976)

ey Plamer Simo: क्रिक्ट जिस्क अस्टि पुल्स

111 REO 2233



#### TONY ALAMO SINGS

#### LOVE SONGS FOR SUE....

AND YOU

Doing this album, "Love Songs For Sue . . . And You," took me on a trip of memories I want to share with you. This album is a part of a collection of love songs I sang to Susie before we were married, at the period of time most of these songs were written, people lived in a different world. Life was clean, the world was filled with love songs; the composers wrote a message into these songs of . . . boy meets girl, they fall in love, join hands and go off into the sunset of life together, for better or worse, rich or poor, their vows before God were eternal, to thank God for all the blessings of life, to accept the unpleasant things of life together . . . God says a three-fold cord is not easily broken: that is true, just Susie and me and Jesus makes three . . . we are happy in our blue heaven. Even when the storm clouds of time, and the angry waves of the enemy of our soul lash out at us, we won the battle. I would not exchange one minute of life God has let me live with Susie, I hope you receive the pleasure listening to this album I have had in sharing it with you.

> My good buddy Porter Wagoner produced this album, it was recorded at Porter's studio, Fireside, in Nashville, Tennessee. The little song "Susie" was written for me by Merle Haggard.

#### MUSICIANS

Guitars: David Kirby, Alford Newell Bass: Bobby Dyson, Mike Leech

Steel Guitar: Stu Basore

Keyboards: Hargus "Pig" Robbins, Benny Kennerson, Mike Lawler

Drums: Jerry Carrigan, James Isbell, Terry McMillan Harmonica: Terry McMillan

Strings: Sheldon Kurland, Byron Bach, George Binkley III, Marvin D. Chantry, Roy Christensen, Carl Gorodetzky, Lennie Haight, Wilfred Lehman, Steven Smith, Samuel Terranova, Gary Vanosdale, Stephanie

String Arrangement: Mike Leech Background Vocals: Sound 70 Singers

Produced and Directed by: Porter Wagoner Recording Engineers: Tom Pick, Roy Shockley Mastered by: Randy Kling at Randy's Roost Photography: Hope Powell Recorded at:

Fireside Recording Studio 813 18th Ave. South Nashville, Tennessee





ALAMO RECORDS 325 Broadway Nashville, Tennessee 37201 (615) 256-9727

#### SIDE A

- 1. Heart Aches
- Hoffman and Kenner/MCA Inc./ASCAP
- 2. My Blue Heaven Whiting and Donaldson/Leo Feist Inc./ASCAP
- Merle Haggard/Shade Tree Music/BMI
- 4. I Can't Stop Loving You
- D. Gibson/Acuff-Rose/BMI
- 5. Am I Blue G. Clark and H. Akst/Warner Bros. Music/ASCAP

#### SIDE B

- 1. No Greater Love
- M. Symes and I. Jones/I. Jones Music/ASCAP 2. Near You
- Craig and Goell/Supreme Music/ASCAP 2:30
- Anytime
- H. Lawson/Uni-Chappell Music/BMI 2:26
- Sioux City Sue D. Thomas and R. Freedman/Edwin Morris & Co./ASCAP
- 5. My Happiness
  - Peterson and Bergatine/Happiness Music/ASCAP

## F&W STRING BAND



side 1 — dancing Jimmy's Favorite Jig Cincinnati Hornpipe Parry Sound Reel Westwind Staten Island Hornpipe First Western Change Jig

side 2 — listening
Shepherd's Wife Waltz
Rory O'More Jig
Laura Susan Reel
Beer Barrell Polka
Silver and Gold Two-Step
Montreal Reel
My Love is But a Lassie Yet
Protestant Boys' Jig
Heart of My Kitty
Road to Boston

F-FW-1





We made this recording at the Farm and Wilderness Camps high in the mountains of Vermont. The band of twenty musicians consists of the staff and campers who play this oldetime music for our weekly square dance. Despite the competing attractions of construction, hiking, farming, canoeing, and may other things (including dancing), more people have joined the band each year. This is the largest we have been.

With difficulty we corralled this diverse group for one rehearsal before performing at the Vermont Fiddlers' Convention in Castleton Four Corners in August of 1969. We were pleased by the warm reception and encouraged

to make this record.

Since this music is commonly played by groups of three or four, it is unusual to hear it played by a large band, particularly with the addition of flutes. Varying slightly in composition from piece to piece, the band consists basically of six fiddles, four flutes, accordian, five guitars, banjo, piano, drums, and bass. All pieces use the full band with the exception of Heart of My Kitty and Laura Susan Reel which are piano-accordion duets, and the Montreal Reel which starts with a usual band of three instruments and adds two or three instruments at a time until everyone is playing.

The music itself is ageless. It was written anywhere from the present (Ummy's Favorite, Laura Susan) to as far back as the 16th or 17th century (Protestant Boys' 1gl. Much of it cannot be dated and some has never been written down (Westwind). Its directness, simplicity and rhythm give it a certain charm not often heard today. The music is for both listening and dancing. On this record, side 1 is arranged particularly for dancing with the music being played seven times through to fit the length of most square dances. Don't be surprised, however, if you find yourself dancing around the house to both sides of the record.

To introduce the musicians:

Dave Bussard - guitar Tim Cramer - fiddle Javne Danska - guitar Gil Debenedetti - guitar Fhe Emmons - flute Don Falk - 5-string banio Dave Fuller -accordion, harmonica R. Heina - drums Brad Hull - double bass Dick Kimmel - piano Josh Kleederman - guitar Dave Lesnick - guitar, kazoo John Maisel - harmonica, guitar Andrea Mason - flute Margie Morgan - fiddle Steve Murphy - fiddle Rich Parker - fiddle Steve Postel - guitar Howard Richman - fiddle Nancy Sharpless - flute Jack Sloanaker - conductor, fiddle, plectrum banjo, piano Alex Sloss - guitar Abby Waring - fiddle Steve Zeichner - flute

Dave Fuller and Jack Sloanaker have performed with the Canterbury Country Orchestra at the Club 47, the Beers Family Festival and Newport Folk Festival

Thanks are also due to the sound crew. They are:

Chris Waring – sound recording John Bernstein, Greg Edward, Greg Feise, Dave Fuller, Jr., Peter Getzels, Mike Lasky, Doug Morrison, Mark Smith, Nazir Sunderji, Nat Waring.

The sound crew coped with the usual problem of accoustics by draping our square dance hall with dozens of sleeping bags and blankets, as well as the special problems of country recording — water pumps, telephone bells, rain on the roof, and singing birds.

We hope you enjoy the resulting music.

OTHER RECORDS (same price)

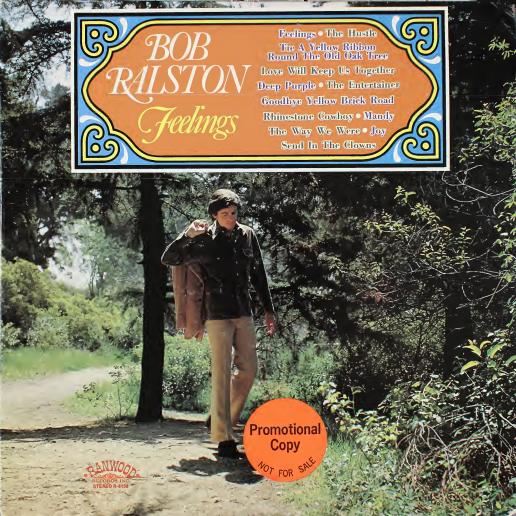
F & W String Band, Vol. 2 Canterbury Country Orchestra Canterbury Country Orchestra Meets the F & W String Band Mistwoid (with the Canterbury Orchestre) Fireside String Band

STEREO/F-FW-1

This record produced by F & W Records. Additional copies available postpaid in the U.S. for \$6.00 (other countries add 17 oz. postage) from F & W Records, Box 12, Plymouth, Vermont 05056.











### SIDE 1

### FEELINGS 3:27

(Albert)
Fermata International
Melodies, Inc.
ASCAP

### TIE A YELLOW RIBBON ROUND THE OLD OAK TREE 2:07

(Levine-Brown) Levine & Brown Music, Inc.

### DEEP PURPLE 3:09

(DeRose) Robbins Music Corp. ASCAP

### LOVE WILL KEEP US TOGETHER 3:25

(Sedaka – Greenfield) Don Kirshner Music, Inc. RMI

### GOODBYE YELLOW BRICK ROAD 2:20

(John — Taupin) Dick James Music, Inc. BMI

## THE ENTERTAINER 2:15

(Scott Joplin) (Adpt. & Arr. by Bob Ralston) Harry Von Tilzer Music Publishing Co. ASCAP

14 instruments played by Bob Ralston on this album!

Concert Grand Piano
Tack Piano
Tack Piano
Electronic Harpsichord (Vox)
Real Harpsichord
Clavietta
Thomas Californian Organ = 267
Thomas Trianon Organ = 606
Thomas Celebrity Royale Organ = 871

Thomas #2001 Organ Maracas Orchestra Bells Triangle Bell Tree Celesta

### SIDE 2

## RHINESTONE COWBOY

20th Century Music Corp. House of Weiss Music Co. ASCAP

## THE WAY WE WERE 2:16 (Hamlisch - Bergman)

(Hamlisch — Bergman)
Colgems Music Corp.
ASCAP

### THE HUSTLE 2:24 (McCoy)

Warner-Tamerlane Pub. Corp. Van McCoy Music, Inc. BMI

### SEND IN THE CLOWNS

(S. Sondheim) 4:02
Revelation Music, Pub. Corp.
ASCAP

### MANDY 2:55

(English – Kerr) Screen Gems Columbia Wren Music Co.

## BACH: JOY 2:33

(Adpt. & Arr. Bob Ralston) Harry Von Tilzer Music Publishing Co. ASCAP Bob Raiston has always had the happy faculty of enplying not only the beautful, traditional music so loved by his longtime fans, but also, the best of the contemporary songs. I love today smusic, he says. 'I think you have been always to the sound of the sound that things all of us have thought about and dreamed of for years—and saying them in a way which is fresh and absolutely honest. To me, this new music says so much of what we all feel and believe, way down deep in the

So in his album Bob plays his favorites from both fields ... and does them in a way you've never heard before! He plays the organ and piano simultaneously of course, as he so often does on his concert tours. But he does a little more — plays a total of fourteen different instruments ... everything from a concert grand to a bell tree, and a tack piano to a triangle and ... through the control of the description of the descriptio

It's all here — the soaring, spine-lingling beauty of Bach's 'JOy", "always demanded by Bob's fains on his concert tours; an enchanting "Love Will Keep Us Together"; the polyanal loveliness of the Grammy-Award winning "Send in The Clowns," with a shimmering armoning the control of the Contr

whinnying neight 'You'll hear also his great-rag-time plano on "The Entertainer" and "Tie a Yellow Ribbon," contrasted with reconcert-plano arrangement of the forties that the concert-plano arrangement of the forties that the concert-plano arrangement of the forties that the concert-plano arrangement of the forties that the concert is the concert of the concert of

I first met Bob about seven years ago, when I began collaborating on the first of several books with Lawrence Welk. At the time Lawrence said to me, "Bob Ralston is an artist. I picked him as the winner of a piano contest when he was only fifteen, because I thought he had such great potential. And just listen to him now! I really ploked a winner."

One of the reasons 80b is so open to the treasures of never music is because he sees the world partly through the fresh and unspoiled eyes of his two children. Dianne, 10, and franty, 12. Along with his Dutch-born wile Fretie, 10, and franty, 12. Along with his Dutch-born wile Fretie, the San Fernando Valley, together with assorted onto the San Fernando Valley, together with assorted onto dogs, chickens, a monkey named Laura, and a frendly, eight-foot tall liams which strolls the grounds with parician dignity. That may give you some idea of the widericiand the strong strong the strong strong the strong of the reasons his work reflects such constantly growing and maturing artisty.

ing and maturing artistry.

Four of Bob's colleagues from the Welk show assist him in this recording — guitarist Neil Levang, bassist Richard Maloof, arranger Bob Smale, and drummer Doug Smart. Arranger Will Schaefer and drummer Earl Palmer contributed their talents also, as did Thomas Organ engineer Ernie Smith, and sound engineer. Thome Nogan

This is the first recording Bob has made in four years, because his heavy schedule of personal appearances and Welk shows never allowed him enough time to do the kind of job he insists on. But now, he's done so. And you'll hear not only the total perfection Bob always brings to his work in terms of technical expertise and brings to his work in terms of technical expertise and pears the warmth, the compassion, the excitement all hear the warmth, the compassion, the excitement of the performances.

In short, you'll hear Bob Ralston expressing his deepest "Feelings" . . . in music.

Bernice McGeehan

co-author of Lawrence Welk's "Wunnerful, Wunnerful"

"Ah-One, Ah-Two" "My

"My America, Your America"

Cover design by Kissler-Brittenham Graphic Design Ltd. Cover photography by

Studio Five

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Thomas Organ Co.
Recording facilities:
Annex Studios

Produced by: Bob Raiston





Side One

Waltz 3 · Let It Rain · Postcards · Drange · OK Tonight · Waltz 2 · Cat Christmas

Side Two

Mad Waltz · Fate · Trouble · What's It Like For You? · Echo · The Light

### Performed by Samantha Lien and Magik\*Magik Orchestra

Samantha Lien, vocals & acoustic guitar

Liana Berube, violîn Stephanie Bibbo, violin Alisa Rose, violin ilip Brezina, violin ry Fankuchen, viola se Ader, viola in Wang, cello chelle Kwon, cello Vil Blades, B3 organ ohn Freeman, trumpet Alex Camphouse, horn Ryan Black, trombone & tuba Jesse Barrett, oboe Natalie Parker, clarinet Jennifer Hunt, flute Jason Slota, drums & percussion James Riotto, bass Matthew Heulitt, guitars & ukulele

Minna Choi, plano & conductor

Additional vocals by Minna Choi, Laura Dean, Alex Kushner, Meghan O'Connor, and Kevin Trowbridge All songs written by Samantha Lien

Minna Choi, music director & arranger Dario Slavazza, session assistant

Produced by Laura Dean and Alex Kushner Recorded and mixed by Laura Dean Assistant engineers: Ryan Ellery, Veronica Simonetti, Cerek Schultz, and Maryam Qudus

Recorded at Tiny Telephone in San Francisco, California Mastered by Piper Payne at Coast Mastering in Berkeley, California Vinyl production consultation by John Vanderslice

"Sydney Heads" (1865) by Eugene von Guétard, used with permission from the Art Gallery of New South Wales, Australia Album design and photography by Alexander Kleelstein Art direction by Alexander Charles Winter

Samantha did not get to hear this album. She would be over the moon if she did. It's an absolute dream! Much love and gratitude to all the amazing musicians that made this album what it is. And thanks to Rado Randriamamony, Sam Mollick, and Josh Jones for playing these songs with Sam when she was alive.

You are missed every day, Sam.



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# HOW LONG HAS THIS BEEN GOING ON?

# BARBARA LASHLEY

with

RAY SKJELBRED

LEON OAKLEY

RICHARD HADLOCK

STEVEN STRAUSS

THOMAS STAMPER



THAT'S LIFE I GUESS

DON'T BLAME ME

SHE'S FUNNY THAT WAY

A WOMAN'S INTUITION

MY BLUE HEAVEN

WHEREVER THERE'S LOVE

HOW DEEP IS THE OCEAN?

AFTER YOU'VE GONE

YOU'LL NEVER KNOW

LAWD YOU MADE THE NIGHT TOO LONG

FOR YOU

HOW LONG HAS THIS BEEN GOING ON?

SHOESTRING

# BARBARA LASHLEY

HOW LONG HAS THIS BEEN GOING ON?

SIDE B SIDE

1 THAT'S LIFE I GUESS 1. HOW DEEP IS THE OCEAN? 3:30 (B) (I. Berlin) (P. DeRose-S. Lewis) 2. AFTER YOU'VE GONE 2. DON'T BLAME ME

(E) 3. SHE'S FUNNY THAT WAY
(R.Whiting-N. Mar. (H. Creamer-T. Layton) 4:03 3. YOU'LL NEVER KNOW 3:32 (E) (F)

(M. Gordon-H. Warren) 4. A WOMAN'S INTUITION 4. LAWD, YOU MADE THE NIGHT TOO LONG 3:34

(V. Young-N. Washington) (V. Young - N. Washington) 5. MY BLUE HEAVEN 5. FOR YOU 3:02 (A)

(A. Dubin . J. Burke) (W. Donaldson-G. Whiting) 6. HOW LONG HAS THIS BEEN GOING ON? 6. WHEREVER THERE'S LOVE 3:19 (D) (G. & I. Gershwin)

(E. Condon-J. DeVries)

There is a surprising and heart-warming renaissance occurring currently in popular mus singers who have been ruining their good voices by shrieking inane lyrics over the electronic roar of an accompanying rock band playing an amelodic "tune are awakening to the fact that popular songs which eras actually had melodic and harmonic structure.

Linda Ronstadt, one of the better rock shouters, has recently gone so far as to comment that older pop-sons lyrics usually mean something. Her newfound enthusiasm for some of the "good of good ones" (as Louis Armstrong used to call them) resulted in an LP favor among those who prefer music to noise

The jazz community, performers and listeners, has always felt itself somewhat separated from the erratic lurchings of Music Industry's commercially-oriented fads. Occasionally over the years jazz men and women have gone astray and actually become commercially successful, often suggesting to their jazz followers that they have "sold out" musically. But the mainstream of jazz continues on and has become, over the years, a "living repository" of popular songs; the constant reworking of fascin substantial compositions from the past is, in fact, among the most significant contributions of jazz singers and instrumental groups. Singer Barbara Lashley and pianist Ray Skjelbred have been working as a team in the San Francisco Bay Area (mostly Berkeley) for three years or so, playing the so called "intimate" jazz clubs, a few bigger sessions, an occasional dance, etc. Along the way the ensemble featured with them on this LP fell into place. Saxophonist/ clarinetist Dick Hadlock, a mainstream mainstay, has written extensively about jazz (his "Jazz Masters of the Twenties" is among the best of all jazz books) and has played over the years with everyone from Turk Murphy to the Port Costa Yeti Chasers. Cornetist Leon Oakley, for many years a prominent Murphy bandsman, plays regularly in the San Francisco area-quite often sitting in with jazz groups with the most eelectic of books Steve Strauss, bass, and Tom Stamper, drums, have managed to fit comfortably into the Lashley-Skielbred sextet; it's not easy to play rhythm accompaniment behind a singer when the band-leading planist is as rhythmically strong as Skjelbred, and then provide the bottom-line for the instrumental contributions by the band. Strauss and Stamper are exemplary. Skjelbred combines virtually every piano jazz style that I most appreciate and yet personalizes every bar (of music) he plays His attack, sensitivity and swing make him my favorite Bay Area pianist, he is among the best in the business, anywhere. Interestingly enough, the Sun Francisco area was, for years, the home of two of Skielbred's principol inspirations-Earl Hines and Joe Sullivan. Their effect on his stylings is

The most prominent dictionary lists a singer as, logically, "one who sings. But a vocalist is defined as a "singer-see also 'instrumentalist'". Jazz singers thus, are more properly called 'jazz vocalists, 'since ther interpretations most likely will take advantage of their knowledge of instrumental jazz improvisational techniques

Barbara Lashley fits splendidly into the "jazz vocalist" category. She is not a "scat singer" - currently, alas, considered by many to be synonymous with jazz vocalizing (Leonard Feather, a prominent observer of the jazz scene, commented to me at a recent Monterey Jazz Festival that "scat singing should he hanned - with only a couple of exceptions.")

Lashley not only uses her magnificent, rich contralto vocal instrument in interpreting a song's music, she has a remarkedly fine sense of lyric interpretation, too. After all, to define a jazz vocalist as merely one "who use her voice as an instrument" is to ignore two salient points- (a) any singer uses the voice as an instrument, and (b) only a singer, in contrast to traditional instrumentalists, can make use of a song's lyrics.

Lashley and Skjelbred have chosen for this LP u typical cross-section of the vant book they have been accumulating since they teamed up. Not surprisingly, they are predominantly songs from the 1930s pop music era-only "After You've Gone," a 1920 aong that has remained a standard since its publication, and "A Woman's Intuition," from 1951, are not products of the 1929-1944 time span.

(A) BARBARA LASHLEY vocal accompanied by LEON OAKLEY cornet, RICHARD HADLOCK soprano saxophone, RAY SKJELBRED piano, STEVEN STRAUSS bass, TOM STAMPER drums.

(B) LASHLEY—SKJELBRED vocal-piano duet.

(C) Same as 'A' with LASHLEY-STRAUSS vocal duet.

(D) Same as 'A' SKJELBRED arranger.

(E) Same as 'A' except HADLOCK alto saxophone.

(F) ALAN HALL arranger.

(G) Same as 'A' except HADLOCK alto clarinet, SKJELBRED Arr.

The 30s (and into the World War II years) represented the radio era. The combination of pop music on the air, broadcast for the most part by live orchestras, movie-musical sound tracks, Broadway's increasing number of musical shows, and the "swing" era's emphasis on recordings (plus juke-boxes) gave more outlets for composers than any other, in our history. The number of grand and great songs that emerged between the Stock Market crash of '29 and the collapse of Nazi Germany is astonishing.

"That's Life I Guess" (1936), is a Peter DeRose tune that Billie Holiday immortalized on a Brunswick disc, singing over a Teddy Wilson all-star group. Lashley's delivery is as personal as Billie's and Skjelbred's bouncy piano gives the interpretotion a special lilt. Fine solos by Oakley, Hadlock and Skjelbredthat's the case, by the way, on every track

"Don't Blome Me" (1933), one of the Dorothy Fields-Jimmy McHugh masterpieces, displays Lashley's delicate contralto, she sings the obscure verse, then, with a touch of Ethel Waters' style, delivers a smokey, sultry version of the lyrics with Skjelbred flying around the keyboard in the background. Hadlock's soprano sax solo has a touch of Pee Wee Russell in it.

'She's Funny That Way'' (1929) emerges after a splendid ensemble charus, as a Lashley-Holiday-Lee Wiley stylization. This is a tough lyric nut to crack but Lashley handles it cleanly - Skielbred's in his Joe Sullivan mood here.

"A Woman's Intuition" (a Lashley-Skjelbred duet) may date from 1951, a bit later that the dics's other selections, but it's composers, Victor Young and Ned Washington, go bock into the 1920s as prominent writers. Lashley gets a nice ntimate but ossured, mood on this one - it's almost o feminist song, isn't it? Young's music, as always, is beautifully constructed

"My Blue Heaven" is a Lashley-Skjelbred tribute to the famous 1935 Jimmy Lunceford record. Lashley and bassist Strauss do a relaxed vocal duet (done by a trio including Sy Oliver and Willie Smith on the original version) and the band (particularly Oakley) respond with a really boiling sound in accompani-

Famed jazz entrepreneur and guitarist Eddie Condon was a sucker for pretty tunes, pretty voices and pretty girls. He wrote "Wherever There's Love" (with John DeVries' so-so lyrics) for Lee Wiley, who combined the three pretties. The melody almost floats by itself, with Lashkey, here, breathing some life into the lyrics and Hadlock playing an inspired soprano sax solo.

"How Deep Is The Ocean?" (1933) is this record's second dust track - Lashley and Skielbred work over the Irving Berlin number, an enrly Bing Crosby hit, in nn after hours most Skielbred's wonderful style and inventive harmonic variations are particularly charming in a duot context-Lashley, in fact, seems a bit overwhelmed by the piano.

"After You've Gone" is the wurhorse vehicle on the LP-Lashley and Skjelbred avoid the pizza parlor dixielund interpretation, of course, and take the 1920 number ut the tempo laid down by both Bessie Smith and Sophie Tucker in their mid-20s recordings. As it moves ulong, Hadlock comes in on alto sax, Oakely delivers a beautiful solo segment (us usunl) and Lushley evon has a touch of Ruth Etting in hor voice

"You'll Never Know" is one of a handful of definitive World War II ballads. Frank Sinatra (on his own by 1943), Ella Fitzgerald and Dick Haymes all had hit records with this Harry Warren - Mack Gordon product, but Bing Crosby's was the biggest of them all. Alan Hall's backup arrangement for Lashley's laid-back, sentiments), vocal (precisely in the Crosby mood) is in the style of the John Kirby Sextet, ca. 1940. with Oakley muted and Hadlock in a florid solo mood on alto say

"Lowd, You Made the Night Too Long," an anguished, torchy 1932 Victor Young song, has to have a gutsy singer and a growly band to match - Lashley ovides the former (somewhat like Connie Boswell did on the tune's principal recording) and Oakley, particularly, wails in true Depression-era style. Louis

Armstrong, confronted with this song's mish-mash sentimentalisms and histrionics, scatted through virtually the whole vocal chorus on his 1932 Okeh recording

"For You," a gorgeous Al Dubin-Joe Burke collaboration from 1931, became virtually the personal property of the Casa Loma Orches-tra's singing alto saxophonist, Kenny Sargent, once he'd recorded it on Brunswick in 1933; four years later Sargent and the Casa Lomans did it again, for Decca-again it was a smash hit. Lashley, gets a nice, mellow miking on this, displays her charming contralto, and Skjelbred emphasises the tune's three-four meter. Good Oakley on

The album's title-song, "How Long Has This Been Going On?" comes from the Gershwins -- it's out of the 1929 show "Funny Face. and was first sung by Fred Astaire. Lee Wiley used to sing it on the radio, too, and Lashley has a touch of her inflections, here. Hadlock's clarinet interlude indicates his fondness for a couple of early jazz clarinetists - Lester Young and Pee Wee Russell.

October, 1983

Philip Elwood is a jazz writer, a San Francisco Examiner music journalist, and has been heard on a KPFA-FM radio show for the the past 20 plus years RECORDED IN ALAMEDA, CALIFORNIA

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(Write for catalog)



1. NURSERY SDNGS Invitation Song Singing a song To pass the time away

Humpty Oumpty Couldn't put Humpty together again Hev. Diddle Oiddle

The cat and the fiddle
The cow jumped over the moon
The little dog laughed to see such sport

Sing A Song of Sixpence Sing a song of sixpence A pocketful of rye Four and twenty blackbirds When the pie was opened The birds began to sing Wasn't that a dainty dish The king was in the counting house Counting out his money The queen was in the parlor Eating bread and honey The maid was in the garden Hapging out the clothes

And snipped off her nose Baa, Baa Black Sheep Baa, baa, black sheep Have you any wool? Yes, sir; yes, sir Three bags full. One for my master And one for my dame And one for the little boy Who lives in the lane. Oiddle, Diddle Oumpling Oiddle, diddle dumpling My son, John. Went to bed with his stockings on One shoe off, and one shoe on Oiddle, diddle dumpling

My son, John, Wee Willie Winkie Wee Willie Winkie runs through the town Upstairs, downstairs in his nightiegown Rapping at the windows, crying through the locks: "Are all the children in their beds, For it's past eight o'clock?" There Was a Crooked Man There was a crooked man He walked a crooked mile

He found a crooked sixpence Against a crooked stile He bought a crooked cat Which caught a crooked mouse And they all lived together In a little crooked house 2. FINGER GAMES

This Old Man This old man, he played one, He played nik-nak on my thumb With a nik-nak, paddy-wack

Throw a dog a bone This old man came rolling home (Repeat whole with): played two . . . on my shoe played three . . . on my knee" played four . . . on the floor"

Three Blue Pigeons Three blue pigeons sitting on a wall Reneat)

Spoken: One pigeon flew away - 0-o-o-h How many are left? Two blue pigeons sitting on a wall

Spoken: Another one flew away — 0-0-0-h How many are left? One blue pigeon sitting on a wall

Spoken: Another one flew away How many are left? - 0-o-o-h No blue pigeons sitting on a wall (Reneat)

Spoken: One pigeon flew back. Whee ee ee How many now? One blue pigeon sitting on a wall (Repeat)

Where Is Thumbkin? Where is Thumbkin? (Repeat) Here I am (Repeat)
How are you, this morning?

ABOUT THE ARTIST: For years children in Southern California have been enjoying the songs of Margaret Miller. The first time she played her guitar for a group of nursery school children, a four year old thoy asked, 'Were you born in cowbby language?" She was convinced that guitar was her instrument to accompany songs for little children. Here are some of the songs that have delighted children during the many years that she has been associated with early childhood education. EARLY YEARS RECORDINGS, 1955 COLD CANYON RD., CALABASAS, CALLY. 91302

Very well. I thank you Run away (Repeat) (Repeat for "pointer man", "middle man", "ring man" 'pinkie''

3. SONGS OF THE SEASONS

Come, Little Leaves Come, little leaves, said the wind, one day Come over the meadow with me and play. Put on your dresses of red and gold For the summer is gone and the days grow cold Soon as the leaves heard the wind's low call, Down they came fluttering, one and all. Over the brown fields they danced and flew, Laughing and dancing the little leaves went. Autumn had called them, and they were content. Soon fast asleep in their earthy beds,

Jingle Bells Oashing through the snow In a one horse open sleigh O'er the fields we go, Laughing all the way Bells on the bob-tail ring Making spirits bright What fun it is to ride and sing A sleighing song tonight.

Refrain: Jingle bells, jingle bells, Jingle all the way. Oh, what fun it is to ride In a one horse open sleigh The Alder by the River The alder by the river

Shakes out her powdery curls. The willow buds in silver For little boys and girls. The little birds fly over And, oh, how sweet they sing. To tell the happy children. That once again 'tis spring. And just as many daisies As their soft hands can hold The little ones may gather, All fair in white and gold. Here blows the warm red clover, Here peeps the violet blue, Oh, happy little children God made them all for you Once I Got Into a Boat Once I got into a boat,
Such a pretty little boat,
Just as the day was dawning.
And I took a little oar
And I pushed away from shore So very, very early in the morning. And every little wave had its night cap on Its night cap, white cap, nightcap on (Reneat) And every little wave had its nightcap on

So very, very early in the morning. 4. SINGING GAMES Ring Around A Rosie Ring around a rosie A pocket full of posies Ashes, ashes, we all fall down.

Early in the morning

Jack is quiet down in his box Until someone opens the lid. Pop! Looby Loo Here we go looby loo Here we go looby light Here we go looby loo All on a Saturday night. put my right hand in, put my right hand out give my right hand a shake, shake, shake And I turn myself about. (Repeat refrain) (Repeat for "left hand", "right foot"
"left foot", "whole self") Going To Boston Come on, boys, we're going to Boston (Repeat 2 times)

Don't we look pretty when we're hopping (Repeat 2 times) Early in the morning, (Repeat for "girls" - "dancing" (Repeat for "boys" "jumping (Repeat for "girls" - "skipping" "dancing".

Did you Ever See A Lassie? Old you ever see a lassie, a lassie, a lassie? Old you ever see a lassie go this way and that? Go this way and that way?

Oid you ever see a lassie on this way and that?

(Repeat for "laddie") The Mulberry Bush Here we go round the mulberry bush (Repeat 2) Here we go round the mulberry bush This is the way we wash our face Wash our face, wash our face. This is the way we wash our face, So early in the morning. (Repeat refrain) (Repeat for "brush our teeth", "comb our hair")

Willowhee This way you willowbee, you willowbee, you willowbee. This way you willowbee, all day long. Dancing down the alley, the alley, the alley, Dancing down the alley, all day long.

5 FOLK SONGS

There's a Little Wheel There's a little wheel a-turning in my heart (Repeat) In my heart (Repeat) There's a little wheel a-turning in my heart. (Repeat whole for "song a-singing" Oh, I feel so very happy in my heart. (Repeat) Skip To My Loo (Refrain)

Loo, loo, skip to my loo (Repeat twice) Skip to my loo, my darling Lost my partner, what'll I do? Skip to my loo, my darling, (Repeat refrain) (Repeat whole for "cat's in the cream jar"
"flies in the buttermilk" "little red wagon

painted blue") Did Woman and the Pig There was an old woman And she had a little pig, Oink, oink, oink! (Reneat)

It didn't cost much 'Cause it wasn't very big, Oink, oink, oink! (Repeat whole for: "... kept the pig in the barn Prettiest thing she had on the farm" "But that little pig did a heap of harm He made little tracks all around the barn"

"The little old woman fed the pig on clover And when he died he died all over" Shoo Fly (Refrain) Shoo fly, don't bother me, (Repeat twice)

For I belong to somebody. I feel, I feel, I feel like a morning star. (Repeat) (Repeat refrain) Mister Rabbit Mister Rabbit Mister Rabbit Your ears're mighty long Yes, bless God, they're put on wrong. (Refrain) Every little soul must shine, shine Every little soul must shine along. (Repeat whole for-Your coat's mighty grey Yes, bless God, t'was made that way ".... your tail's mighty white.
Yes, bless God, I'm gettin' out of sight" Barnyard Song

Barnyard Song
I had a cat and the cat pleased me,
I fed my cat under yonder tree
Cat gees fiddle-dea-fee, (Repeat twice)
(Repeat whole for: "hen goes chimmy, chuck"
"duck goes quack", "pig goes griffy
gruffy", "goose goes swishy swastly"

6. A CHILD'S GARDEN OF VERSES Swing Song Up in the air so blue? Oh, I do think it's the pleasantest thing Up in the air and over the wall 'Till I can see so wide Rivers and trees and cattle, and all 'Til I look down on the garden green Down on the roof so brown. Up in the air I go flying again Up in the air and down Shadow Song I have a little shadow Is more than I can see. He is very, very like me From my heels up to my head And I see him jump before me When I jump into my bed. Now the funniest thing about him Is the way he likes to grow Not at all like proper children, Not at all like proper children, Which is always very slow; But he sometimes shoots up taller Like an India rubber ball And he sometimes gets so little That there's none of him at all. One morning very early, And before the sun was up I rose and found the shining dew On every buttercup. But my lazy little shadow, Like an arrant sleepyhead Had stayed at home behind me Where Go The Boats

Dark brown is the river, golden is the sand.

It flows along forever, with trees on either hand. Green leaves a-floating, castles of the foam Boats of mine a-boating, where will all come home? Other little children will bring my boats ashore. What are you able to build with your blocks?

Castles and palaces, temples and docks. Rain may be raining and others go roam, But I shall be happy at building a home. Let the sofa be mountain, the carpet the sea And I will establish a city for me. A kirk and a mill and a palace beside, And a harbor at home where my vessels may ride 7. LULLABIES

Go To Sleep, My Baby Go to sleep, my baby, none can harm thee, Mother watches o'er her baby wee. Tired little evelids, feel like closing Go to sleep my babe on mother's knee. Rock-a-bye, Baby Rock-a-bye, baby, on a treetop When the wind blows the cradle will rock When the bough breaks the cradle will fall, And down will come baby, cradle and all:

Sleep, Baby, Sleep Sleep, Baby, Sleep Sleep, baby, sleep, thy father watches the sheep Thy mother shakes the dreamland tree, And down come lovely dreams for thee Sleep, baby, sleep. Sleep, baby, sleep Frere Jacques Frere Jacques, Frere Jacques,

Oin, dan don, Din, dan, don, Are you sleeping, are you sleeping Brother John, Brother John? Morning bells are ringing, Morning bells are ringing, Oing, ding dong, Oing, ding, dong. All Through The Night Sleep, my child, and peace attend thee All through the night. Guardian angels God will send thee All through the night Soft the drowsy hours are creeping, Hill and dele in slumber steeping. Love alone her watch is keeping All through the night. At The Gates of Heaven

Dormez vous, dormez vous? Sonnez les matins, sonnez les matins

At the gates of heaven little shoes they are selling For the little barefooted angels there dwelling Slumber, my baby, slumber, my baby, Slumber, my baby, a-roo-roo-roo. Tender Shepherd

Tender shepherd, tender shepherd Let me help you count your sheep. One in the meadow, two in the garden, Three in the nursery, fast asleen

# eddy feldman

# daze into nights



chicago send in the clowns over the rainbow

teach me tonight untitled love as time goes by until we meet again



LAMONT BATTLE

EDDY FELDWAN

WATOR GIORDANO

RALPH TUCKER

NATE REYNOLOS

IVARY PALIMBO

Arranged by Eddy Feldman Produced & Orchestrated by John Pallumbo for Beat-A-Rama Productions



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CHICAGO
Charles Lipscomb, Jr.: Rhodes
John Palumbo, K.T., Bass
Lamoni, "Terry." Battle: Roland Drums
Eddy Feldman: Glisson ES-335 TD (Madified by D'Aquisto)

SEND IN THE CLOWNS
John Palumbo: Orchestration
Eddy Feldman: D'Aquisto New Yorker Special Custom\*

OVER THE RAINBOW
Charles Lipscomb, Jr.: Yamaha Grand Piano
John Palumbo: P. Bass
Raiph Tucker: Sonar Drums
Eddy: Feldman: Gibson Super 400

TEACH ME TONIGHT

John Palumbo K T Bass, Synthesizers, Rhodes
Mary Palumbo: Roland Drums

Eddy Feldman: D'Aquisto New Yorker Special Custom\*

UNTITLED LOVE
Professor Larry Hoffman: Acoustic Guitar
John Palumbo: KT. Bass, Acoustic Guitar and Synthesizers
Nate Reynolds: Sonar Drums
Eddy Feldman: Fender D'Aquisto Jazz Guitar (Prototype)

AS TIME GOES BY Ralph Tucker: Sonar Drums John Palumbo: P. Bass, Synthesizers Eddy Feldman; Gibson L5S (Solid Body)

UNTIL WE MEET AGAIN
Eddy Feldman: D'Aquisto New Yorker Special Custom\* (\*Circa 1981)

John Palumbo appears courtesy of HME Records, Inc.

This is a 24 track recording run of 30 jps to avoid using Dolby. We solded the moin studio with "tive" boffles in order to receive the natural reflection of the wooden instruments, thus allowing the truest resonance with no conflict within the tracks. The synthesizers and bass guittas were recorded direct and individual equalization was kept at a minintum. For the drum kit, we chose the Sennhieser 421 on the xick, a Shure SMS7 for the top and the XKG452 for the bottom of the sonare. Two Neuman KM84's were placed above the entire kit for the "room" sound, and the tom's were close-milked with Shure SMS7's.

Ed's guitars, when amplified, were played through a Fender Twh Reverb, equipped with two 16° Fender Signative Series JBL DVID speakers; except on AS TIME GOES BY, where a Polytone Amp was utilized We decided on the Neuman UR7 microphone and placed two of them at different locations around the amp until the best close-live combination was achieved. The leskicon 224X Digital Elon System was added to enhance the filter room sound of the guitar and the Allison Computer made things considerably easier by the filme we gold to the find mixdown.



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The Yellow Rose of Texas: MITCH MILLER\*

SIDE ONE

THE YELLOW ROSE OF TEXAS Mitch Miller, The Gang & Orchestra

(HOW MUCH IS THAT) DOGGIE IN THE WINDOW? Patti Page

> NO, NOT MUCH The Four Lads

MARIANNE Terry Gilkyson & The Easy Riders

WHATEVER WILL BE, WILL BE (QUE SERA, SERA) Doris Day SIDE TWO

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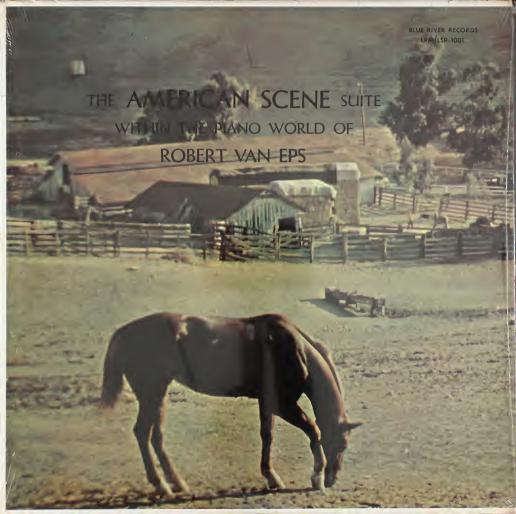












## THE AMERICAN SCENE SUITE

### WITHIN THE PIANO WORLD OF

## ROBERT VAN EPS

THE AMERICAN SCENE SUITE is a "lader's dozen" of fascinating classical symettes, unmistakably
cast in the American musical idiom, and conceived in
the control of the legendary masters of the
the parameter of the professional allike will delight in
the parameter charm and imaginative descriptiveness of
these ministrace time poems at first hearing; yet, the
quality of their musical inspiration is such, that one
must insertiably be impelled to listen to them again

The Van Eps romance with the grandeur of the American Seene is of long standing. Years of travel spent ranging the highways and byways of our great land armed with his indispensible notbook – have netted him a rich harvest of impressions and musical themes of which the enclosed gens represent select examples. They are unique in that Mr. Van Eps has completely rejected the use of the superficial "gimmikey" and "cutte" planistic tricks so often employed in so-caidle 'Reyboard stylings' – in favor of solid musical values that are based upon a consummate knowledge of musical composition. And in his performance at the plano, the composer exhibits a hrillance und helity the control foll to elicit admiration from the discrimination.

Each episode is subtly imbared with an individuality of its own, exuding an aura eminently depictive of its seenic title. "RIO GRANDE" is charged with a lush, captivating Spanish-Moorah melody - the kind that lingers on in memory i and embroidered with illting Latin rhythms in affectionate tribute to our sister border Republic to the south. "PAINTED DESERT," often called "the most alluring desert in the world," is ecback called the most alluring desert in the world," is ecback for the pinic, blue, yellow, white, brown and red of its souls, claws, and rocky ledges.

An irideacon, golden-created sea of "KANSAS WHEAT" (goalty beatirred by a rippling breeze, is lovelingly portrayed by a tender, wincome urabesque. The resonant, stately arreggio motif of "TIBE MISSISSIP: P!" beautifully characterizes the proud majesty of "The Father of Waters" as it alternately swirts and lazes its tortuous passage toward an ultimate deatiny in the Gulf of Mexico, And the fleet, capicious badinage of "MARDI GIRAS FANTASY" merrily delimentes the racy festiveness of the New Orleans jubilee.

Side two opens with the seductively effervescent "YELLOWSTONE GEYSEIL," in which a little "boppishness" personifies the quixotic waterspout in the improvisatory spirit. Then, in a startling reversal of mood, the turrid desolution of California's infamous wasteland is exquisitely mirrored in the sombre intenations of "DEATH VALLEY VALHATIONS."

The "EVERGLADES WALTZ" evokes the enchanting languor of "America's last frontier" with soothing cupbony, and the glowing screnity of "SEQUOIA" expresses a lofty dignity appropriately symbolic of the heary forest monarchs. For a finale, the album crupts into an exciting cascade of virtuosity, "NIAGARA," an abbreviated tour-de-force liberally thictured with the syncopated jazz influence. Also included are several other tableaus that are equally effective.

The cumulative impact of Mr. Van Eps' suite is most refreshing, and the discerning listener is certain to find it of unusual and lasting interest.

> Henry L. Roth (Mr. Roth is Music Editor of the California Jewish Voice



COMPOSER-PIANIST ROBERT VAN EPS is a graduate "cum laude" from that most formidable of Conservatories - the world of the professional musi-

Scion of a family in which hereditary musical talent has long abanded; he was first introduced to the piano by his mother at age four, but did not begin serious study until reaching fifteen. Then, forced by economic necessity, he gravitated toward the jazz field like so many other gifted young Americans during the Depression years. At nineteen, determined to muster the intrincise of his craft, he commenced study with Wiliam Laurence Califoun, leacher of many of the Juliliard plano scholarship winners in New York. At that time he acquired a particular fuscination for the music quest for majoril knowledge in every field - compesition, piano pedagogy, conducting, orchestration, and even the engineering techniques of sound reproduction, SIDE 1

| RIO GRANDE                | (3:36) |
|---------------------------|--------|
| PAINTED DESERT            | (1:50) |
| KANSAS WHEAT              | (1:52) |
| NEW ENGLAND INDIAN SUMMER | (2:23) |
| THE MISSISSIPPI           | (2:18) |
| MARDI GRAS FANTASY        | (2:55) |

SIDE 2

| SIDE 2                  |        |
|-------------------------|--------|
| YELLOWSTONE GEYSER      | (3:23) |
| DEATH VALLEY VARIATIONS | (3:33) |
| BLACK HILLS OF DAKOTA   | (1:37) |
| EVERGLADES WALTZ        | (3:00) |
| SEQUOIA                 | (1:57) |
| OZARK IDYLL             | (1:55) |
| NIAGARA                 | (1:31) |
|                         |        |

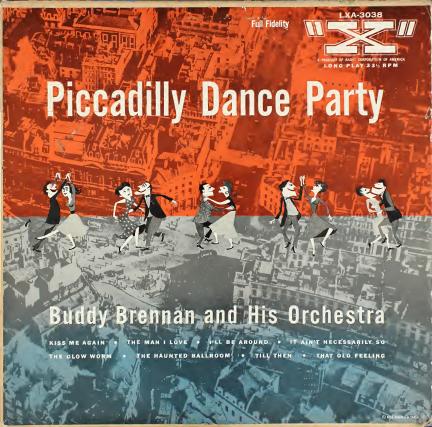
Composer: Robert Van Eps Publisher: Sheriton Music Pub. Co. Public performance clearance - ASCAP Recording Engineer: Tom Hidley

Latter, while touring as planist with an orchestra, he employed the long hours of train and bus travel inculculable advantage with assiduous book study. Historecommendation by Glenn Miller to the Dorsey bristers resulted in two more years of touring as planistarranger with that famous organization.

Eschewing further travel he settled in Los Angeles where he devoted five years to study with the eminent where he devoted five years to study with the eminent piano pedagogue, Vernon Spencer. In this period he he composed two concerts for piano and orchestra, two concerts fugues for symphony orchestra, and other works. "Graduating" to Hollywood, he was engaged as pianist with the MGM Symphony Orchestra in 1936, shortly resigning to become a composer-arranger for the MGM Minist Dept. - inaugurating a career of nearly thirty years in which he has been (and still is) active in that capacity in all of the Hollywood Motion Picture Studios.

Mr. Van Eps includes among his pupils such gitted and well-known Hollywood musical personalities as Johnny Williams and Donenie Frontiere - is the author of the textbook, "The Physics of Piano Technique" and holds a U.S. patent on a phonograph tone arm which eliminates tracking distortion.

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# Piccadilly Dance Party

Buddy Brennan and His Orchestra

Side 1

1. Kiss Me Again
2. The Man I Love
3. I'll Be Around
4 It Ain't Necessarily So

Side 2

1. The Glow Worm

2. The Haunted Ballroom

3. Till Then

4. That Old Feeling

We step gingerly across London's Piceadilly Circus—it has to be gingerly, all the cars and buses are coming in the vrong direction—but we do not rush, for the neon wilderness is equally exciting as our own Great White Way. Ingeniously lighted advertisements for cigrartetes, bouillon, chocolate, strike our eyes in one great burst of British unreserve; we brush past a host of people rushing nowhere in the early evening, all eager to reach their nonexistent destinations. But we are different—we should rush, for we are on our way to a Piceadilly dance party—but what difference, we will be dancing till dawn, and for now the excitement of the city exactly matches our executations.

From the clamor of the Circus we step off into Piecadilly Itself, walking down side streets which seem, in their quiet orderlines, more like built-up country lanes than arteries of a great city, It is a balmy evening and we slow our steps until, in the distance, comes the sound of lightly singing musics. It has that special property that high cellings and open windows seem to give it on warm spring nights; it seems to sit lightly and beautifully on the air about us, surrounding us with its magic, pulling us steadily and unerringly toward our evening's galety.

Now we hasten our steps; we cannot explain the excitement rising in our blood. It is certainly not our first dance party, but it is our first away from home—and we know that here, the music, the surroundings, the people will be more glamorous than those we have known in the past. We do not want to waste a moment. We are preparing for a memory.

The house is ablaze with lights, the ballroom resplendent with shining people in long elaborate gowns and stiff, starched evening suits. There is the steady hum of voices in conversation, but nothing can detract our attention from the music—it is the first thing we hear upon entering and, as we look about us, its protagenists are the first things we see. There is Buddy Brennan and his Orchestra grouped at one end of the room, obviously enjoying—as much as we—the music they are making. We listen attentively, we find a partner, and then the strains of Mr. Brennan's music reach our ears more forcible and insistently than ever. There is some

thing more than merely familiar about it, and as we listen again and again we know that, although thousands of miles away, we are certainly at home, for this is music that is familiar in almost every part of the world, music we have been hearing almost since we were first able to distinguish note from note.

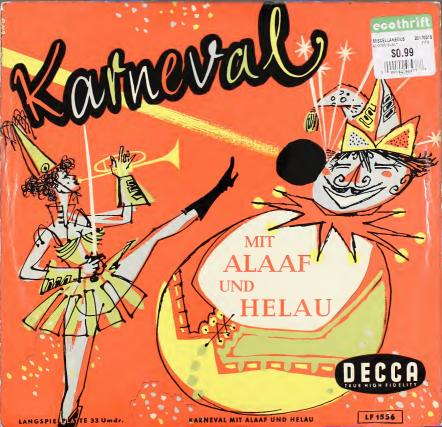
Here are the limpid, romantic strains of Victor Herbert's Kiss Mc Again, as worthy a dance party favorite—and as worthy a request—as any imaginable. As we listen—and dance—enraptured, we hear American standard. Gelow American standard, Gershwin is well represented—there are the wonderful H Ain't Necessirily So from Porgy and Bes and the haunting The Man I Low. We hear the ever-popular, bonney The Gbw Wrom, the his of seasons past—TR Be Around, TR The and That GlR Feeting—hits that are every bit as lovely and unspolled as they ever were, music that keeps us dancing happily and nostalgically, completely oblivious of fleeting time. And there is also The Haustel Ballroom, a particularly appropriate expression of the evening, for our ballroom is indisputably haunted—but by living, dancing people, by a brilliant orchestra and its brilliant music, all caught up in a whirl of habrine light and melody.

For it is Mr. Brennan's evening as much as it is ours. Because of him it is ours. The suavity of his performances, the obvious enjoyment he and his men are sharing in giving us this music are everywhere to be felt. He smiles at us from the stage, happy that we are enjoying ourselves—and we, in turn, smile back, happy that he has seen fit to provide us with such a marvelous evening of memorable music.

B. Z.

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Analysis Record of

## BEETHOVEN

TRIOS IN G, OPUS 9, NO. 1 AND IN C MINOR, OPUS 9, NO. 3

A BOOK OF THE MONTH CLUB

# Music-Appreciation Record



MUSICAL PROGRAM NOTES
Directed by THOMAS SCHERMAN

331/3 R·P·M·MICROGROOVE·VINYLITE

# Main Features of the Analysis

THE Analysis Record opens by pointing out that the Beethoven string trios, particularly when played by supreme artists, provide a perfect showcase for the capabilities of the three principal string instruments —the violin, viola and cello. The character, tone qualities and range of each of the instruments are demonstrated, and also the many different effects which can be obtained by the various methods of placing the bow on the strings. How Beethoven, in these trios, utilized the special capabilities of each instrument is illustrated with many interesting musical examples.

In these trios, Mr. Scherman shows, the three instruments are treated as full equals each one as important as the other - which means that for the very best effect three wellmatched instrumentalists are indispensable. "In the hands of master instrumentalists," as John Conly pointed out in his appreciation of these works, the trios "positively bloom with graces and subtleties," and the Analysis Record gives some illustration of what he had in mind. Mr. Scherman gives specific demonstration of how greatly a performance by exceptional artists can add to the basic pleasure the music itself conveys. That is, such performers display refinements and felicities of phrasing that enhance immensely the listener's pleasure, although often he may not realize it. It is illuminating to have some of these pointed out so that others •can be recognized as they occur, not only in these compositions but in others like them.

The conclusion of the Analysis is devoted to showing how similar in many ways the threeinstrument composition is to an orchestral work. Mr. Scherman does this with an interesting device possible only on an Analysis Record. He orchestrates some chosen passages and has them played by a symphony orchestra. The melodies are precisely the same as in the trios, the rhythms the same, the harmonies the same, the structure precisely the same. Only the instrumentation is different. Thus this demonstration becomes an interesting means of illustrating what one really enjoys in music that is orchestrally presented-chiefly, added color and volume. At the same time it provides us with an insight into the special pleasures to be derived from chamber music. Since the sole difference is instrumentation, chamber music is not more "intellectual" music, as some listeners suppose. It is not in the least more profound or more forbidding than orchestral music. It is simply music to be played in the home, and there it gives the most delight. That is certainly one reason why Beethoven wrote many of his compositions in this form.

RCA VICTOR



Analysis Record of

## RACHMANINOFF

Symphony No. 2 in E minor, Op. 27

# Music-Appreciation Record



MUSICAL PROGRAM NOTES
Directed by THOMAS SCHERMAN

331/3 R·P·M·MICROGROOVE·VINYLITE

# What the Analysis Covers

or since Franz Liszt has any musician combined the three careers of composer, conductor and concert planist as successfully as Rachmaninoff. Since he was one of the greatest keyboard virtuosos of his time, his works for the piano-both during his day and since—have been the ones most frequently heard. Because of this modern listeners are apt to overlook the fact that many of Rachmaninoff's most effective compositions emphasize the conducting side of his career—that is, they were written for the orchestra uilbout the solo instrument. One of the most widely performed of these has been his Second Symphony.

The work stands squarely in the main stream of the 19thcentury musical tradition that has come to be known among musicologists as "post-romantic." The Analysis Record begins by demonstrating how this orchestral development can be placed within-and differentiated from-the other general periods into which musical literature is usually divided. The first of these-the baroque and the classic-are illustrated by passages from Bach and Haydn. Romantic music, characterized by a search for strong, free, emotional expression, is shown in a quotation from Schumann. The postromantic period, into which Rachmaninoff's compositions fall, elaborated this freedom of expression into a more vivid emotional type of utterance. Finally, contemporary music, illustrated by passages from Stravinsky, returns, interestingly enough, to an emphasis on the architectural side of music, as in the baroque and classic periods.

With this bird's-eye view as background, Rachmaninoff's symphony can certainly be better placed and appreciated by any listener. Considered by itself, however, it reveals several outstanding characteristics of Rachmaninoff as composer. One is the fatalistic kind of musical expression true of so much Russian music. Examples are given from other Rachmaninoff works as well as from the symphony. Such examples reflect not only Rachmaninoff's Russian origin but the strong influence upon him of Tchalkovsky, whom he loved and to whom he was spiritually closely allied, But while Tchalkovsky had a strong bent toward the

elegant and the classically proportioned and could often be bright and sunny, the younger Rachmaninoff was rarely other than somber and sad. He wrote what the Analysis tellingly describes as "dark-hued music."

Another very noticeable characteristic, once attention is called to it, is Rachmaninoff's gift for sweeping melodies. They can be found in almost all his works, and several are pointed out here-a broad lyricism, it might be termed. That is, the themes are unusually long, as compared with those of other composers. Of course, they are no less intense and expressive—indeed, often more so-for that reason.

While fatalism and sadness are preponderant in the music fachanamion, it would be a mistake to concentrate too much on these aspects of the Second Symphony. If the dark colors were completely unrefleved, the result would be both inartistic and tedious. Rachmaninoff knew that strong contrasts are indispensable, and he uses them frequently in order to provide the excitement necessary to bring off such a long composition. Thus, the first movement, dark and sober, is followed by the almost brutal second movement and the melancholy third movement, while the whole fourth movement is considerably brighter in tone. The Analysis Record makes a point of illustrating these contrasts and enisodes.

A final extremely interesting characteristic of the work is that it demonstrates Rachmannforf smastery of a highly specialized technique of composition—the use of what is called the "mont." This is a musical date repeated throughout the different movements of a symphony in order to achieve some sense of unity and integration. The Analysis Record identifies the motto theme of the Rachmaninoff symphony, points out its various reappearances, shows how skillfully it unifies the entire work and above all how its use reaches a peak of subtlety in the final movement. These subtleties, so easily overlooked, give the listener added pleasure as the work moves along. Moreover, they serve to highlight the dramatic construction of the piece, for they are the reason that one has, at the end, a sense of natural climactic completion.

MARH 2106



Analysis Record of

# MENDELSSOHN

Italian and Reformation Symphonies

# Music-Appreciation Record



MUSICAL PROGRAM NOTES
Directed by THOMAS SCHERMAN

331/3 R·P·M·MICROGROOVE·VINYLITE

# Main Features of the Analysis

BY THE TIME Mendelssohn was 25 and already a renowned musical personality, he had been almost everywhere in Western Europe and most of the places he visited prompted musical interpretation. Thus, a conducting tour of England and Scotdand produced the Hebridse Overture and the Scotch Symphony. And his visit to Italy inspired the Italian Symphony. one of the most enduringly popular works in the literature. Of it, Mendelssohn himself wrote: "I am certain it is the meritest piece! have ever written."

Italy charmed him. "An incredible land," he called it, and Mr. Scherman sugeses in the Analysis that it was probably the Italian popular festival that gave Mendelssohn the idea of including in the fourth movement at treatment of the wild, leaping Italian dance called the salianello, as well as another variety of Italian folk dance called the tarantella. Mr. Scherman illustrates, with selected passages, the distinct personality of each of these dances, and points out to the listener that these rhythms, and variations of them, permeate the first as well as the fourth movement. While later composers were inspired by folk themes—Dvořák, for example—they were dances of their native lands and used for nationalistic reasons. By contrast, Mendelssohn presented impressions in music objectively; impressions which he as a cultivated traveler had received on his visits to foreign lands.

For example, in a letter to his former teacher, Mendelssohn described the dome of St. Peter's as "glowing in the dark violet air." Mr. Scherman shows how this impression was developed in the second movement of the *Italiana Symphony* into what many listeners consider to be an evocation of a solemn religious procession at night. Mendelssohn was lyrical about the beauty of the Italian landscape, and the Analysis demonstrates how the third movement, especially, mirrors these impressions to evoke a nastoral effect.

The second movement reflects a particular manifestation of Mendelssohn's orchestral virtuosity—his use of an unusual combination of instruments (here the oboe, bassoon and viola), which is a method of orchestral coloration called blending, Mr. Scherman nanlyzes Mendelssohn's technique of blending and then shows how a similar technique was successfully used later by Waner.

Another Mendelssohn characteristic found in the Italian Symphony is the composer's restraint. This is all the more remarkable when one remembers that restraint was by no means typical of composers of the romantic period. To fillustrate this Mr. Scherman compares calm and graceful passages from the third movement of the *Italian Symphony* with typically dramatic and passionate passages from Schumann's Fourth Symphony, Chopin's Scherzo in B flat minor and Berlioz's Harold in *Italy*.

MENDELSSOHM'S Reformation Symphony was written in 1828, three years before the Malian, although it is listed as No. 3, his last symphony. Mr. Scherman shows how Mendelssohn drew upon actual Protestant music for the Reformation Symphony —a notable source being the famous "Dresden Amen" later used by Wagner in the Parsijal Prelude.

The first movement of the Reformation is built upon two sharply defined themes: a strong, almost violent one and then a more gentle and singing one. Both themes are given a variety of musical treatment and are eventually restrated in almost their original form. Mr. Scherman explains that preparing for this restatement is a difficult problem for most composers, and indicates how skillfully Mendelssohn handles it, demonstrating his cause essense of form.

The second movement of the Reformation Symphony is a quick, dancellke piece. The third is slow and rather sad, while the fourth returns to the specific use of Protestant muste, in this case the famous Lutheran hymn, "A Mighty Fortress Is Our God." The sharp contrast between movements further illustrates Mendelssohn's extraordinary reeling for the architectural requirements of an extended work. While "A Mighty Fortress Is Our God." introduces the main body of the last movement, the actual theme, Mr. Scherman shows us, is a leaping, exultant figure reflecting the positive and triumphant nature of the billosophy behalf outparaism.

The rediscovery of Bach, whose work had been almost completely neglected in the early 19th century, was one of the major achievements of Mendelssohn's career. Single-handedly, Mendelssohn arranged festivals to revive the earlier master's music. As one would expect from this, Bach's work came to have a strong influence upon Mendelssohn. Mr. Scherman takes the opportunity in the Analysis to indicate this influence upon Mendelssohn's symphonic style, using as one example a fugal passage in the Reformation Symphony.

MARH 2221

RCA VICTOR



Analysis Record of

RACHMANINOFF Piano Concerto No. 1

RICHARD STRAUSS Burleske

# Music-Appreciation Record



MUSICAL PROGRAM NOTES
Directed by THOMAS SCHERMAN

331/3 R·P·M·MICROGROOVE·VINYLITE

# Main Features of the Analysis

ACHMANINGEF originally wrote his First Piano Concerton it 1890 while he was still a student at the Moscow Conservatory. A quarter century later, however, he completely recast the word, drawing upon the rich experience of the intervening period. The perfected composition—designated Rachmanioff's Opus 1 but actually composition—san excellent representative of the "post-romante" concerto. The Analysis, with many illustrations, first makes clear the special qualities which are characteristic of this kind of romantic concerto.

The record shows how Rachmaninoff is in complete command of the technique of keyboard writing. To illustrate this brilliant technical ability the Analysis focuses attention upon Rachmaninoff's use of the modern piano's great range. The entire gamut of the keyboard is spanned, first, in a single passage, in the tradition of Liszt; second, in a melody and its accompaniment, a variety of keyboard writing introduced by Chopin; and third, in a series of massive block chords reminiscent of the famous introduction in Thailkovsky's B B att minor concerto.

Mr. Scherman then goes on to explain that part of the effectiveness of Rachmaninoff's music lies in his mastery of counterpoint. And he concludes the Analysis of the concerto by showing that though Rachmaninoff has been popularly identified with melodies of the lush, dreamy sort, he can be capricious and whimsical, as he is in the light and dancing theme of the last movement of this concerto, or strike a mood of vigor and power, as he does in the closing of the entire work.

Turning to the Burleske, Mr. Scherman emphasizes

that this Richard Strauss work is a masterpiece of comic instrumental writing, most surprising when one considers that it was composed in the late 19th century, an era not noted for its sense of humor.

Strauss, though of the same romantic tradition as Rachmaninoff, employs a contrasting sort of treatment, involving parody. Mr. Scherman demonstrates Strauss's use of parody—as well as the kind of music being parodiced —in passages from Liszt's Liebestraum. But aside from parody, the Burleske is generally humorous in intent. The Analysis shows how a musical passage can be made tunny by a composer—often by a sudden, incongruous change of instrumentation.

In considering Strauss's work as a whole, Burlessels particularly important because it evolved directly into his famous theories of "program music." The allusive humor, sarcasm and parody of Burlesker, pointed to the descriptive quality of Aus Bullesker, which Strauss composed a year later, and which he regarded as his first big swing away from classicism. In its perfected form this descriptive talent became the most powerful weapon in Strauss's musical area. It his is illustrated with passages from Jiff Lewispiegel and Don Quixote. Still another characteristic of Burleske, foreshadowing Strauss's later work, is the melodic writing which was to become a Straussian trademark, and which three years later came to full flower in the tone poem Don Tham.

In concluding the Analysis, Mr. Scherman puts the comedy of Burleske in perspective by comparing it with Mozart's A Musical Joke from the 18th century and with William Flangan's Divertimento for Classical Orchestra from our own time.

MARH 2127

LION OUTHRIE

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Some people believe in a God. Some people believe in no God. Some folks believe nies or a few dollars by believing in Hate. Some people fight for a union, in a house, a block, a city street, or the world. Others

And this ballad about the life of Jesus "union" that the human brain can dream of, stand the real meaning of that word, until pastimes of the greedy who beat and kill one

We all know that the battle in the olden fight would reach all the way around the

not a real slick singer.

I just happen to believe in my soul that the rough people in this world are the best singers for my money, the hard hit people, the hard hitting people. The ones you meet in a mining town saloon, the ones you see and hear aboard a troopship, the ones that you hear dropping the tall timber, the men singing with their cotton bales, their bucking tongs, their jackhammers, picks, shovels,

We don't hate you on account of your smooth voice, but we do hate you if the phoney champaign hangovers and headaches of a handful of idle playboys and play gals in their wasted and rotten lives of ierks and dopes and sexual fits. If your words are not about our fight for our union and our war, to pay the highest tribute and the highest honor to the workers and the fighters, then, of course, you are serewball and we mark you off of our list.

### RANGER'S COMMAND:

A man tells you about a lady that loved him because he was him and not on account of no money coming in nor going out and not on account of the ringing of no cash register. She goes with him out into that law is your gun and your gun is your law, cold bitter cup and herd those beef cattle in the cold roundup. This world of high loasome bark of the lobo wolf, the whine Town. of the lone coyote, this is where women showed the world a long time ago that they was made out of just as tough a stuff as any too. These women can show their stuff on tractors, on machines, on ships, in planes, on kinds of work after the war to keep on and far off the old rocky trail of civilization as to prove to you women how tough you their own little places.

### TALKING SAILOR:

### OTHER ASCH RELEASES

- #330 SONGS OF THE LINCOLN BATTALION, 3 . 10" RECORDS #432 FOLKSAY (AMERICAN BALLADS), 4 - 10" RECORDS
- #343 SONGS BY LEAD BELLY, 3 · 10" RECORDS
- #24R SONGS BY JOSH WHITE, 3 10" RECORDS

had rather sound like the cab drivers cursing nor scheme to sell you anything is here be- and hungry and down and out and even in and one another, like the longshoremen yell- cause I don't want to try to sell you the the dark, as long as it makes them; a profit, ing, like the cowhands whooping and like idea of union like it was a new kind of a But lots of people made speeches on both the lone wolf barking, like anything in this brush or a vacuum sweeper, or a new clee- sides. Movie stars flew up in bir airplanes world than to sound slick, smooth tongue, tric hair dve, Being a union man on a union and told the folks how nice it was not to how the men fight against race hate and Coolee Dam at all. But we made speeches Jim Crow and bunko, cheezo, gyppo bosses, on our side, and we played these songs on stewards, captains and mates, and fight for the records over the loud speakers there in good union minded officers and bosses those little towns, and the people shelled aboard every ship, and let all men of all out the money and bought the bonds and colors work aboard without fear of ignorant brought the electricity over the hill to milk gossip or backtalk. The National Maritime the cows, shoe the old mare, light up the Union more than any other force in the saloon, the chili joint window, the ladies world has fought and whipped race preju-dresses and hats in windows, the schools dice aboard our ships. This song won't tell and the churches along the way, to run the you the whole history of the union of the factories turning out manganese, chrome, sea, but it gives you the story of a man in bauxite, aluminum, steel, and flying fortbed with his wife just a singing the blues resses by the hundreds to bomb the laps when he heard the radio tell him the news, out of this war with. That's how things and just about that time his doorbell rang, get done. Just people doing it. People can

### GYPSY DAVY:

Guitar and me showing you how an awful pretty girl run away from an awful rich man and went off with a gypsy man that played an awful big guitar. I've heard a will find something in this album of songs dozen different versions of this old song that will make you proud of the fact that but this one is a western cowboy version you are working and fighting to win the that I think is, in some ways a little better biggest war that ever did burst loose on story than many of the versions that you the face of the earth. I hope that you will hear around.

shipping company, Uncle Sam telegram,

NEW YORK TOWN: Standing down in New York town one day its own self better in the times that are to Standing down in New York town one day Standing down in New York town one day

Hey, Hey, Hey, Hey . . . I think that pretty well covers New York

### COOLEE DAM:

I saw the Columbia River and the big the songs, if you like or don't like me, my Grand Coolee Dam from just about every cliff, mountain tree, post, and every other augle from which it can be seen. I made up Twenty Six songs about the Columbia and about the dam and about the men, and like, if you like what I like. on working at their wheels and levers and these songs were recorded by the Departmachines and never, never, never, drift so ment of Interior, Bonneville Power Administration, Portland, Oregon. The records were played at all sorts and sizes of meetsend you back into no kitchen nowhere to ings where the people bought bonds to bring stay and to rot. I just sung you this song the power lines over the fields and hills to

But there were reactionary congressmen in back of the people that owned those little Based on the old way of doing the old private dams and power houses out there, for this time. I hope to see you soon, I time "Talking Blues," the same way you that didn't want to see the Grand Coolee hope the war is over soon and all of our heard the "Talking Union," the "Talking built, because it would make electricity dirt men come back with a union world already Dusthowl Blues," and other well known cheap and cut down on their profits. (They won. world that we are already on our way to forms of this same song, the "Talking fought to try to keep the TVA out of the building now.

Sailor" is me and my guitar talking back State of Tengessee, too). They can always

I won't say that the guitar playing nor and forth to one another about how it is think up a nullion nice good excellent rea-the singing is anything fancy on a stick, I to be a seaman. No real big story nor plot sony why it is better for you to go ragged and he signed his name, got a telegram, get more done that way than anybody else that I ever seen, and I'm a man that's seen a lot of them.

### WOODY GUTHRIE ALBUM

My only thought, only hope is, that you hear some tale that will help you to go on knowing that the human race is going to keep on going, and is going to learn to know

I even hope that you will go so far as more of these songs. Set yourself down and write to me and tell me if you like or don't like the program, if you like or don't like guitar, or what, I'd like to have you write me sing and play for you. I'll try my very best to make the program one that you will

I hope to see you in your union hall, at your meeting, or at one of your eelebrations, about the whole world and all that's in it. And this is just about what we done on Asch records, we sung and played and talked about the whole world and a little red fence around the moon,

This is about all of the talking I can do

WOODY GUTHRIE

#344 COUNTBY DANCES (SOUARES), 3 - 10" RECORDS #345 BURL IVES, 3 , 10" RECORDS

#346 SONGS FOR VICTORY (NEW UNION SONGS), 3 - 10" RECORDS

#550 BLUES, 3 - 12" RECORDS

ASCH RECORDS-DISTRIBUTED BY STINSON TRADING CO., N. Y.

T HE songs of the working people have always been their sharpost statement, and the one statement that cannot be destroyed. You can burn books, buy newspapers, you can guard against handbills and pamphlets, but you cannot prevent singing.

Working people sing of their hopes and of their troubles, but the rhythms have of best of work—the long and short bawls of the zea sharitys with tempos of capstan or sheets. the Elting riythms, the swinging rhythms, and the slow, rolling songs of the southwest built on the hootbeats of a walking horse. The work is the song and the song is the people.

There is great relief in saying a thing that hurts—I remember a very little boy who was going to the barber for the lirst time. He was terrilied and his eyes were lilled with tears. He stood very stillly on the curb and sang—

"They think I will be scared, "They ALL think I will be scared. "But I will not."
"But I will not cry,"
"Oh! No! I will not cry,"

Songs are the statement of a people, You can learn more about people by listering to their songs than any other way, for into the songs go all the hopes

TALKING SAILOR She heads up the Can Where the rippling wat

In bod with my woman just a singing the blues. Heard the radio telling the news. Said the Big Red Army took a hundred towns. And the Allies dropping them two ton bombs.

Started hollering, yelling,
Doncing up and down like a Bull Frog.
Donchell rung and in come a man,
I signed my name I got a telegram,
It said il you waat to take a vacation trip,

Got a dishwashing job on a liberty ship.

Womaa a crying, me a llying,

Out ol the door and down the line.

Bout two minutes 1 run tea blocks.

I come to my ship down at the dock,

I come to my ship down at the acces.

Walked up the plank and I signed my name.

Blowed that whistle and was gone again.

Right on out and down the stream.

Ships just as far as my eye could see.

Womaa a walting.

Ships loaded down with T.N.T.,
All out across the rolling sea.

Stood on the deck, watched the fishes swim,
Praying those fish wasn't made out of tin.

Sharks, porpoises, jellybeans.

Rainbow trouts, mudcats, jewgars all over that water. This convoy's the biggest I ever did see, It stretches all the way out across the sea. And the ships blow their whistles and ring

their bells.

Gonna blow them lascists all to hell.

Wite some freedom, liberty, stull like that.

Walked to the tail, stood on the stera.

Looking at the big brass Screw Blade turn,

Listen to the sound of the engine pound.

Goized sixteen leet every time it went around.

Getting closer and closer, look out you lascists.
I'm just one ol the merchant crew,
I belong to the union called the NMU,
I'm a union mad Irom head to toe,

I'm USA and CIO.

Fighting out here on the waters,
To win some Ireedom on the land.

### COOLEE DAM

Well the world has seven wonders. That the travelers always tell:
Some gardens, and some lowers,
I guess you know them well.
But now the Greatest Wonder,
is in Uncle Sam's lair land;
It's that King Columbia River.
And the Big Grand Coolee Dom.

She heads up the Canadian Rockies, Where the rippling waters alide; Comes a rumbling down the canyon, To meet that salty tide. Ol the wide Pacilic Ocean, Where the sun sets in the west; And the Big Grand Coolee country. In the land I love the best, In the misty crystal glitter, Ot that wild and windward spray; Men have lought the pounding waters, And met a watery grave. Well she tore their boats to splinters, But she gave men dreams to dream; Ol the Day the Coolee Dam. Would cross that wild and wasted stream. Uncle Sam took up the challenge In the year of thirty-three, For the larmers and the lactory. . And all ol you and me. He said Roll along, Columbia You can ramble to the sea; But River, while you're rambling, You can do some work lor me. Now in Washington and Oregon. You hear the lactories hum: Making chrome and making manganese, And light aluminum And there roors a Flying Fortress. Now to fight for Uncle Sam: Spawned upon the King Columbia The Big Grand Coolee Dam.

### N. Y. TOWN

I was standing down in New York town one day, Singing hey hey hey hey. I was broke, I didn't have a dime, was broke, I didn't have a dime. I was broke, I didn't have a dime, Singing hey hey hey hey. Every good man gets a little hard luck sometimes, Every good man gets a little hard luck sometimes, Every good man gets a little hard luck sometimes. Singing hey hey hey hey. Down and out, he ain't got a dime, Down and out, he ain't got a dime, Down and out, he ain't got a dime. Singing hey hey hey hey. I'm gonna ride that new morning railroad. I'm gonna ride that new morning train, I'm gonna ride that new morning train, Singing hey hoy hoy hey. Hey hey hey hey, Ho ho ho ho, Ho ho ho ho.

I was standing down in New York town one day.

Standing down in New York town one day,

and hurts, the angers, lears, the wants and aspirations,

and hutts, lie angers, lears, the wants and approximate.

A lew years ago when I sail in the comps of the people Iron, the dustbowl when hunger was everywhere. I heard the singing and I knew that this vera great race, for, while there were Incellines and the sail of the representation of the sail of t

In a cotion strike a woman spoke and her voice chanted a song—
"My man is in jail for striking—
"It ain't agin the law,
"I say—Jead Not Guilty!

"It ain't agin the law, "I say — Pload Not Guilly!
"My boy is in jail for striking — "Ac' rot their damn jails down!"
And that lor a statement of survival has not often been equalled, it would be

and and for a streamont of survival has not offer been equalitied. It would be a good leder to listen every closely to the songs in this album, to listen for the rhythms of work, and over them, the words of anger and survival.

Woody is just Woody. Thousands of people do not know he has any other than the survival.

Woody is just woody and a might be sings the songs at a people and I

Woody is just Woody. Thousands of people do not know he has any other mem. He is just a veice and a quitur. He sings the songs of a people and I suspect that he is, in a way, that people. Harth voiced and nasal, his quilter hanging like of the fine no a rasty rin, there is nathing severed about the songs he size. It is nothing severed about the songs he size. If all a people is sending severed about the songs he size. If all a people is sendere and light against appression, I think we cell this he American splitt.

JOHN STEINBECK

Never coming back to this man's town again, Never coming back to this man's town again, Never coming back to this man's town again, Singing hey hey hey hey.

### JESUS CHRIST

Jesus Christ was a Man that traveled through the land, Hard working Man and brave, He said to the rich give your goods to the poor.

So they laid Jeus Chisi in His Grave, Issue was a Man. a Carpenter by Hand, His bollowers true and brave:
Cne dirty coward called Judes Iscariot, Has laid Jeus Christ in His Grave.
He went to the Preacher, He went to the Sherill.
Told them all the same:
Sell all of your lewelry and give it to the poor.

Sell all of your jewelry and give it to the poor. But they laid Jesus Christ in His Grave. When Jesus came to town, the working lolks around. Believed what He did say:

The bankers and the preachers they nailed him on a cross,

And they laid Jesus Christ in His Grave.

Poor working people, they lollered him around,
Sung and shouted gay;
Cops and the soldiers they actied Him in the air,

And they laid Jesus Christ in His Grave, Well the people held their breath when they heard about His Death. Everybody wondered why: It was the landlord and the soldiers that he hired,

It was the landlord and the soldiers that he hired. That nailed Jesus Christ in the sky. This song was written in New York City. OI rich men, preachers and slaves; It Jesus was to preach like he preached in

Galilee, They would lay Jesus Christ in his grave.

### RANGER'S COMMAND

Come all ol you cowboys all over this land. I'll seach you the law ol the ranger's command: To hold a six shooter and never to run. As long as three's bullets in both ol your quus. I met a lair maiden whose name I don't know. I asked het to round up with me would she go; Sh said sho'd go with me to the cold round up, And drink than't bard liquor thom the cold bitter

We started for the canyon in the lall of the year, Expecting to get there with a herd of fat steer; And the rustlers broke on us in the dead hours of night,

She rose from her warm bed a battle to light.

She rose from her warm bed with a gun in each hand,

Said "Come all ol you cowboys and fight for your land:

Come all ol you cowboys and don't ever run.

As long as there's bullets in both ol your guns."

### GYPSY DAVY

Cowboy version of an old English ballad (Child Ballad)

It was late last eight when my boss come home He was asking about his lady The only answer he received was "She's gone with the Gypsy Dovy, Gone with the Gypsy Dave. "Go saddle for me my buckskia horse And my hundred dollar saddle Point out to me their wagon tracks And atter them I'll travel Atter them I'll ride," Well I had not rode till the midnight moon, Till I saw their camp lire aleaming. I heard the notes of the big guitar And the voice of the gypsy singing. That song ol the Gypsy Dave. There in the light of the camping lire, I saw her lair lace gleaming, Her heart in tune with the big guitar And the voice of the gypsy singing, That song of the Gypsy Dave.

Have you forsaken your buby,
Have you forsaken your husband dear,
To go with the Gypsy Dave;
And sing with the Gypsy Dave that song of
the Gypsy Dave?

"Yes, I've loreaken my busband dear,
To go with the Gypsy Davy,
But and the Gypsy Davy,
But not my huse-you duals of
Not my blue-eyad bade."
Not my blue-eyad bade."
Not my blue-eyad bade."

Have you lorsaked your house and home,

And go with the Gypay Davy.

But the tears come a trickling down her cheeks.

To think of the blue-gred body.

They little blue-gred body.

Take all, take all your buckskin gloves.

Made oil Sponish leather.

Give to me your lilly white hand,

We little back home together.

"No I won't take all my buckskin gloves.

They'e made of Sponish technic.

I'll go my way from day to day And sing with the Gypsy Davy, That song of the Gypsy Dave." That song of the Gypsy Davy That song of the Gypsy Dave."

# LOS VIOLINES DEL AMOR - Vol. II LEROY HOLMES And His Orchestra





LS 61047 SIDE 1 STEREO

1. QUIERO LLENARME DE TI (BMI) (2:59)

2. SPANISH EYES (BMI) (3:00)

3. O QUIZAS SIMPLEMENTE LE REGALE UNA ROSA (BMI) (3:30)

4. LET THE SUNSHINE IN

4. LET THE SUNSHINE IN
(The Flesh Failures) (ASCAP) (2:50)
5. ALGUIEN CANTO (The Music Played) (ASCAP) (3:16)
6. THESE EYES (BMI) (3:40)

Engineer: Robin Thompson

ARTISTS RECORDS, INC. • A TRANSAMERICA COMPANY • NEW YORK 19. MT.

# LOS VIOLINES DEL AMOR - Vol. II LEROY HOLMES And His Orchestra





LS 61047 SIDE 2 STEREO

- 1. LOVE ME TONIGHT (BMI) (2:50)
- \$. JE T'AIME MOI NON PLUS (BMI) (2:57)
- 3. SOMETHING (BMI) (2:18)
- 4. MARIA ISABEL (BMI) (2:14)

5. MY CHERIE AMOUR (BMI) (2:36)
6. ELLA, ELLA YA ME OLVIDO (BMI) (3:58)

Engineer: Robin Thompson

Engineer: Robin Thompson

ATRANSAMERICA COMPANY • NEW YORK 19. MY.



SGL 7044 (SGL 7044 SA)



SIDE 1 33 1/3 RPM

**REV. ISAAC DOUGLAS** and the Var-Son Community Choir

- 1. NO ONE GETS THE PRIZE FOR ETERNAL LIFE

- HAPPY I'LL BE WHEN HE COMES FOR ME WE ARE OUR HEAVENLY FATHER'S CHILDREN

1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc.



**SGL 7044** (SGL 7044 SB)



SIDE 2 33 1/3 RPM

**REV. ISAAC DOUGLAS** and the Var-Son Community Choir

- 1. SINCE JESUS STEPPED INTO MY LIFE 2. WHAT HAVE I DONE 3. HE NEVER SHALL
- HE NEVER SHALL FORGET ABOUT LOVING YOU THANK YOU LORD

Manufactured and Distributed by Arista Records

## Sandy Hook Release No. 2099

ichael Apphone

S.H.2099 Sands Hook Release No. 99

# FOLLOW the FLEET



© @ 1985 Sandy Hook Records

Side A

# Sandy Hook Release No. 2099

uchael Applone

San Fall all the Fifth



© @ 1985 Sandy Hook Records

S.H. 2099

Side B



OPERNMELODIEN Fischer Choere

**SIDE** 1 #33-0550



FLPS 1889

OUVERTUERE, TOREROMARSCH UND HABANERA
Melodien aus der oper, "Carmen"
(George Bizet)
JAEGERCHOR
aus der oper, "Der Freischuetz"
(Carl Maria von Weber)
ZIEGEUNERCHOR
aus der Oper, "Der Troubadour"
(Giuseppe Verdi)
GEFANGENENCHOR
aus der Oper, "Nabucco"
(Giuseppe Verdi)
PRELUDIO UND TRINKL!ED
Melodien aus der Oper, "La Traviata"
(Giuseppe Verdi)

Licensed by Polydor International GMBH

(P) 1980, Fiesta Record Company, Inc.



OPERNMELODIEN
Fischer Choere

**SIDE 2** #33-0550



STEREO FLPS 1889 331/3 RPM

CHOR MIT TRIUMPHMARSCH aus der Oper, "Aida" (Giuseppe Verdi) PILGERCHOR aus der Oper, "Tannhaeuser" (Richard Wagner) MATROSENCHOR aus der Oper, "Der Fliegende Hollaender" (Richard Wagner) CHOR DER LANDLEUTE aus der Oper, "Die verkaufte Braut" (Friedrich Smetana) BRAUTCHOR aus der Oper, "Lohengrin" (Richard Wagner) Licensed by Polydor International GMBH (P) 1980, Fiesta Record Company, Inc.

# **North Broadway Records**

# Paul Rutkowski CrossSection

Stereo



PDI-9035 NBR-247

Side A In a Mellow Tone (4:12)
You Don't Know What Love Is (7:25)
Lucky Southern (3:22)
Easy (Blues) (8:27)

c & p 1987 North Broadway Records 20 North Broadway White Plains, N.Y. 10601

# **North Broadway Records**

# Paul Rutkowski CrossSection

Stereo



PDI-9035 NBR-247

Side B Blues By Five (3:33)
Limehouse Blues (6:40)
For Ike (6:58)
Funji Mama (4:20)

c & p 1987 North Broadway Records 20 North Broadway White Plains, N.Y. 10601

# Milo and the tino

10013 - A



45 - RPM 12"

WORK 5:39 Composed and Sung: by D. Stapleton Arranged by: Ira Myers

POUND DOWN 5:56

Composed by: Eduardo (Indio) Faulkner Arranged by: I. Myers and E. Faulkner Sung by: A. Justy Crooke

# Nilo and the tino

10013 - B

45 - RPM 12"

DANCING 5:34

Composed by: King Lión B.M.I.

Arranged by: Ira Myers

Sung by: Dalton Stapleton

SUPPORT YOUR OWN

Composed and Sung by: Warren Estrada

Arranged by: Ira Myers



## MUSICAL HERITAGE SOCIETY

### FELIX MENDELSSOHN-BARTHOLDY

MHS 1115 Side I



STEREO 331/3 RPM

SYMPHONY No. 9 in C Minor for Strings "Schweizer Symphony"

- I. Grave Allegro
- 2. Andante
- 3. Scherzo Trio piu lento La Suisse
- 4. Allegro
- 5. Vivace Presto

Die Wiener Solisten Recorded by Amadeo



# MUSICAL HERITAGE SOCIETY

### FELIX MENDELSSOHN-BARTHOLDY

MHS 1115 Side 2



STEREO 331/3 RPM

### OCTET in E-flat Major, Op. 20

- I. Allegro moderato, ma con fuoco
- 2. Andante
- 3. Scherzo: Allegro leggerissimo
- 4. Presto

Die Wiener Solisten Recorded by Amadeo

## **STEREO**

# DUSTY ELLISON PURE PLEASIN' COUNTRY

**PLEASON®** 



SIDE ONE PLS-1001

REG. U.S. PAT. OFF. PLEASON RECORDS, SACRAMENTO, CA 95838

### **CRAZY**

(BMI / Willie Nelson)

### **SUNSHINE LOVE OF MINE**

(BMI / Jerry Parker)

### **IAMBALAYA**

(BMI / Hank Williams)

### CALL IT KISSIN' TIME

(BMI / Jerry Parker)

### **CHINATOWN MY CHINATOWN**

(ASCAP / William Jerome • Jean Schwartz)

### GRACIOUS LOVE

(DAM / Jarry Parker)

## **STEREO**

# **DUSTY ELLISON PURE PLEASIN' COUNTRY**

**PLEASON**®



SIDE TWO PLS-1001

REG. U.S. PAT. OFF. PLEASON RECORDS, SACRAMENTO, CA 95838

I'LL BUILD A BRIDGE (To Get To You)

(BMI / Jerry Parker)

I'M THINKING TONIGHT OF MY BLUE EYES

(Traditional)

YOU ARE MY SUNSHINE

(BMI / Jimmie Davis)

RFD RIVER VALLEY

(Traditional

WHEN YOU LEFT AND CLOSED THE DOOR

(BMI / Jerry Parker)

THAT WARM WARM NIGHT

(BMI / Dusty Ellison • Glen Ellison)

# wonk Harry Bang 92

sunshine

SS-001

SIDE A

**STEREO** 

- 1. HIGHER AND HIGHER
- 2. GLENN MILLER MEDLEY
  MOONLIGHT SERENADE
  I KNOW WHY
  TUXEDO JUNCTION
  - I UXEDO JUNC
- 3. HOT STUFF
- 4. CAN'T TAKE MY EYES OFF YOU

# wonk Harry Bang &

sunshine

SS-002

STEREO SIDE B

- 1. AIN'T MISBEHAVIN'
- 2. SOMEBODY'S KNOCKING
- 3. STAND BY ME
- 4. I DON'T KNOW WHY
- 5. BEGIN THE BEGUINE
- 6. IN THE STILL OF THE NIGHT







(from Ballads For The Age Of Science)

Lyrics & text by Hy Zaret Music by Lou Singer

TOM GLAZER & The Weathervanes

Tony Mottola Orchestra Directed by Hecky Krasnow Produced by Hy Zaret

33/3 RPM Argosy Music



Side 2 MR 0322

- 1. Why Is It Hot In The Summer (1:31)
- 2. Highs & Lows (1:12)
- 3. What Makes The Lightning (1:36)
- 4. Stratus & Cumulus (2:24) 5. Snowflake. Snowflake (1:36)
- 6. What Does The Glass of A
- Greenhouse Do (1:20)
- 7. What Is Climate (2:24)
- 8. What Makes The Weather, reprise (1:00)

A DIVISION OF PRODSY MISIC CORPORATION



SINGING SCIENCE BEODY IN U.S.A.



SIDE B 331/3RPM SD-006LP INTRO (Reprise) – You've Got to Learn to Let It Go YOU'VE GOT TO LEARN TO LET IT GO (Church Version) 4 THE BLOOD OF THE THING (Reprise) 5 RESURRECTION 6 THERE IS A FOUNTAIN FILLED WITH BLOO 7 YOU'VE GOT TO LEARN TO LET IT GO (Studio Versio 8 BONGILI WORK SONG (Original Version) \*Bonus Track • THEME FROM BLOOD COUPLE \*Bonus Track



# **ARISTA**

SP-86 (SP-86 SA) ® 1980 Arista Records, Inc.



SIDE 1 33 1/3 RPM

D.L. BYRON DOWN IN THE BOONDOCKS

(3:37)

(Joe South)
PRODUCED BY JIMMY IOVINE
AND JON SMALL

FOR PROMOTION ONLY NOT FOR SALE



**SP-86** (SP-86 SB) ® 1980 Arista Records,Inc.



SIDE 2 33 1/3 RPM

D.L. BYRON DOWN IN THE BOONDOCKS

(3:37)

(Joe South)
PRODUCED BY JIMMY IOVINE
AND JON SMALL

FOR PROMOTION ONLY NOT FOR SALE

# DRIVETRAIN THIS IS THE RHYTHM

1. RADIO MIX (3:44) 2. CLUB MIX (4:06) 3. INSTRUMENTAL MIX (3:56)

CORD

# **PROJECT**

Produced by Kraze
Mixed by Mike Costanzo
PC 1990 Project X Records
Project X Music-ASCAP
Thanks to the X Men

161 W. 54th St., Suite 1403, NY 10019

(212) 757-132X

# DRIVETRAIN THIS IS THE RHYTHM

1. X MIX (4:28) 2. XL MIX (4:25) 3. XCAPELLA (3:04)

ORD

# ROJECT

Produced by Kraze
Mixed by Mike Costanzo
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# **PRESENTS** WILLIAM B. & COMPANY

COMPATIBLE **STEREO** 



SIDE 1 74968

Host WILLIAM B. WILLIAMS

Guest Artist MICHEL LEGRAND

Program #289

Air Week of 11/7/76

Air Week of 11/7/76

Air Week of 11/7/76

Air Week of MATERIAL IS PROHIBITED

AIR WEEK OF THIS RECORDED MATERIAL IS PROHIBITED



# **PRESENTS** WILLIAM B. & COMPANY

COMPATIBLE **STEREO** 



SIDE 2 74968

Host WILLIAM B. WILLIAMS

**Guest Artist** MICHEL LEGRAND

Program #290

Air Week of 11/14/76

Air Week of 11/14/76

Air Week of MATERIAL IS PROHIBITED

OF THIS RECORDED MATERIAL IS PROHIBITED



# **PRESENTS** WILLIAM B. & COMPANY

**COMPATIBLE STEREO** 



SIDE 3 74969

Host WILLIAM B. WILL

**Guest Artist** PETER LEMONGELLO

Program #291

Program #291

Air Week of 11/21/76

OF THIS RECORDED MATERIAL IS PROHIBITED

OF THIS RECORDED MATERIAL IS PROHIBITED



# **PRESENTS** WILLIAM B. & COMPANY

COMPATIBLE **STEREO** 



SIDE 4 74969

Host WILLIAM B. WILLIAMS

**Guest Artist** PETER LEMONGELLO

Program #292

Air Week of 11/28/76

OF THIS RECORDED MATERIAL IS PROHIBITED

OF THIS RECORDED MATERIAL IS PROHIBITED.

## **MELODIES ASSOCIATES**

PRESENTS

# WHISTLING MELODIES

VIRGINIA BOLLINGER, WHISTLER DOROTHY JOSSELYN, AT THE PIANO

SIDE 1 33⅓ L.P.



8899

- 1. IN MY GARDEN
- 2: KASHMIRI SONG
  - 3. CIRIBIRIBIN
- 4. ON THE ROAD TO MANDALAY
  - 5. MORNING
  - 6. GLOW WORM

# MELODIES ASSOCIATES

**PRESENTS** 

# WHISTLING MELODIES

VIRGINIA BOLLINGER, WHISTLER DOROTHY JOSSELYN, AT THE PIANO

SIDE 2 33⅓ L. P.



8900

- 1. THE ROSARY
- 2. I WALKED TODAY WHERE JESUS WALKED
  - 3. FACE TO FACE
  - 4. Medley: I COME TO THE GARDEN IN MY HEART RINGS A MELODY
    - 5. WHISPERING HOPE
    - 6. THE LORDS PRAYER

# jAZJM

# GLEN GRAY and the CASA LOMA ORCHESTRA

SIDE ONE 33-1/3 rpm 750150



JAZUM 32 Monaural

- 1. WHEN I TAKE MY SUGAR TO TEA
- 2. I WANNA BE AROUND MY BABY

  ALL THE TIME
- 3. WHITE JAZZ
- 4. I'M CRAZY 'BOUT MY BABY
- 5. ALEXANDER'S RAGTIME BAND
- 6. PUT ON YOUR OLD GREY BONNET
- 7. I "WANNA" SING ABOUT YOU

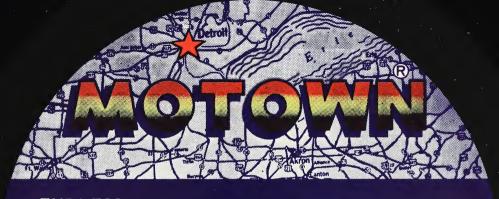
# jazym

GLEN GRAY and the CASA LOMA ORCHESTRA

SIDE TWO 33-1/3 rpm 750150



- 1. JUST A BLUE-EYED BLONDE
- 2. IT'S THE GIRL
- 3. TAKE IT FROM ME
- 4. TIME ON MY HANDS
- 5. IF I DIDN'T HAVE YOU
- 6. BLACK JAZZ
- 7. MANIAC'S BALL



ENDLESS LOVE: Motown's Greatest Love Songs

#### VARIOUS ARTISTS



5385MLA

#### 5385ML Side One

- 1. LOVE CHILD Diana Ross & The Supremes (P.Sawyer, R.D. Taylor, F. Wilson, D. Richards) PRODUCED BY THE CLAN
- 2. WITH YOU I'M BORN AGAIN+ Billy Preston & Syreeta (3:38) (D. Shire, C. Connors) PRODUCED BY JAMES DI PASQUALE & DAVID SHIRE for Regal Productions, Inc.
- 3. THREE TIMES A LADY\*\* Commodores (3:36) (L. Richie)

PRODUCED BY JAMES ANTHONY CARMICHAEL & COMMODORES

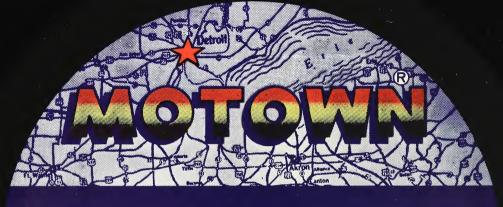
& COMMODORES

4. IVE NEVER BEEN TO ME\* - Charlene (3:54)
(R. Miller, K. Hirsch)
PRODUCED BY RON MILLER

5. IT'S MY TURN++ - Diana Ross (3:56)
(M. Masser, C. B. Sayer)
PRODUCED BY MICHAEL MASSER

\*\* © 1976, \*\* © 1977, + © 1979, ++ © 1980
Motown Record Corporation. Compilation
On Motown Record Corporation.

\*\*Distributed in the United States



ENDLESS LOVE: Motown's Greatest Love Songs

#### VARIOUS ARTISTS

5385ML Side Two



5385MLB

- 1. TOUCH ME IN THE MORNING\* Diana Ross (3:26) (R. Miller, M. Masser) PRODUCED BY MICHAEL MASS & TOM BAIRD
- 2. BEING WITH YOU++ Smokey Robinson (4:06) (W. Robinson) PRODUCED BY GEORGE TOBIN in association with
- MIKE PICCIRILLO for George Tobin Productions, Inc. 3. ENDLESS LOVE\*\* - Diana Ross & Lionel Richie (4:26)
- (L. Richie) PRODUCED BY LIONEL RICHIE
- 4. ALL THIS LOVE+ El DeBarge with DeBarge (4:08) (E. DeBarge) PRODUCED BY IRIS GORDY & EL DEBARGE

Pictures, Ltd. Compilation 9 1986
Motown Record Corporation, as DV MCA \* @ 1973. ++ @ 1981, + @ 1982 Motown Record Corporation. \*\* ® 1981 Polygram

Azolown Record Corporation

# Series 2000

FAYE TUCKER
Country And Western Soul

S/2108 A



TY-214

- 1. YOU'LL NEVER BE MINE AGAIN
  (Tree Publ. Co.-BMI)
- 2. SOMETHING TELLS ME (Tree Publ. Co.-BMI)
- 3. OUT OF YOUR HEART
  (Tree Publ. Co.-BMI)
- 4. MY HEART CETS ALL THE BREAKS
  (Tree Publ. Co.-BMI)
- 5. IN THE PINES
- (Giant Music-BMI)
- 6. DOWN IN THE VALLEY
  (Giant Music-BMI)



# Series 2000

FAYE TUCKER
Country And Western Soul

S/2108 B



TY-215

- 1. TRUE LOVE YOU CAN'T BUY (Giant Music-BMI)
- 2. I'LL PICK UP MY HEART AND GO HOME (Tree Publ. Co.-BMI)
- 3. YOU SAID I'D NEVER LOVE AGAIN
  (Tree Publ. Co.-BMI)
- 4. BILL BAILEY
- (Giant Music-BMI)
- 5. WE WERE BORN THE MOMENT WE MET (Giant Music-BMI)
- 6. RED RIVER VALLEY
  (Giant Music-BMI)













2604811 MONO

« AU TEMPS COTTON CLUB »

#### La Musique de Duke Ellington

(1927 - 1930)





- THE MOOCHE (a) Ellington / Mills
- HOT AND BOTHERED (a) Ellington
- BLACK AND TAN FANTASY (b) Miley / Ellington
  - BUGLE CALL RAG Pettis / Mills / Schoebel
  - DIGA DIGA DOO (d) Fields / Mc Hugh
  - GOIN' TO TOWN Ellington / Miley

PLEASURE

Une filiale de THORN EMI

Une filiale de THORN EMI

PRET JULISATION LA CUPLICATION LA CONTAINON JULISATION DE CONTAINON DE CONTAINEMENT DE CONTAINEM



2604811 MONO **2** 

« AU TEMPS DU COTTON CLUB »

#### La Musique de Duke Ellington

(1927 - 1930)





- 1. OLD MAN BLUES (f) Ellington / Mills
- 2. JUNGLE JAMBOREE (g) Razaf / Waller / Brooks
  - 3. LAZY DUKE (h) Ellington
  - 4. SYNCOPATED SHUFFLE (i) Ellington
    - 5. ROCKIN' IN RHYTHM (f)
      Ellington / Carrey / Mills
      - 6. MOOD INDIGO (f)
        Ellington / Mills

MUSIC FOR PLEASURE

Une filiale de THORN EMI

### "THE GIFT OF GOD" THE NEW BETHEL CHOIR

# LUMINAR

SIDE 1 331/3 RPM LM-7500 STEREO

1. "ELIJAH ROCK" (Arr. R. Thompkins) - 4:13

2. "THE GIFT OF GOD" (R. Thompkins) - 4:32

3. "NEVER FORGET" (R. Thompkins) - 4:35

4. "LORD, I THANK YOU" (R. Thompkins) - 6:25

**Executive Producer: Gentry McCreary** 

All songs copyrighted Luminar Music (SESAC)
A Division of Lexicon Music, Inc.

@ 1981 LEXICON MUSIC, INC.

### "THE GIFT OF GOD" THE NEW BETHEL CHOIR

# LUMINAR

SIDE 2 331/3 RPM LM-7500 STEREO

- 1. "LOOK AT GOD" (R. Thompkins) 3:45
  - 2. "HE TOOK IT ALL TO THE CROSS" (V. Durham) 3:22
  - 3. "ONLY GOD" (R. Thompkins) 2:42
    - 4. "ONE THING HAVE I DESIRED OF THE LORD" (R. Thompkins) 4:32

**Executive Producer: Gentry McCreary** 

All songs copyrighted Luminar Music (SESAC)

A Division of Lexicon Music, Inc.

® 1981 LEXICON MUSIC, INC.



# 45 RPM!!

SIDE ONE

1HUMAN TOILET 3THE FLIRT 2MUST LOVE DOGS 4LOW LIFE





# 45 RPM!! SIDE TWO

5UNSUBSCRIBE 7GIULIANI TIME 6FASHION WEEK 8THE LONG CON



# JON GOIN WALTZ AT BIG SKY



SIDE 1 MCA-42127 MCA7532

- 1. SUITE TO THE WALTZ AT BIG SKY\* - 11:00 ASCAP/BMI 2. MOUNTAIN HYMN - 4:36 ASCAP
- 3. DREAM DANCE\* 3:23 ASCAP/BMI
- All songs written by John Goin except
  \* written by Jon Goin-Larry Michael Lee
  CO-PRODUCED BY LARRY MICHAEL LEE
  AND JON GOIN
- @ 1988 MCA Records, Inc.

MFD. BY MCA RECORDS, INC. 70 UNIVERSAL CITY PLAZA LINIVERSAL CITY, CA 91608



# JON GOIN WALTZ AT BIG SKY



SIDE 2 MCA-42127 MCA7533

- 1. IN MY IMAGINATION\* 4:14 ASCAP/BMI Elemental Music/Leeward Music
- 2. LULLABY TO LAURA 5:42 ASCAP Elemental Music
- 3. YOU'VE GIVEN ME THE LOOK OF LOVE - 4:20 ASCAP Elemental Music
- 4. RETURN TO THE HOMELAND 8:30 ASCAP
  Elemental Music

All Songs written by John Goin except \* written by Jon Goin-Larry Michael Lee CO-PRODUCED BY LARRY MICHAEL LEE AND JON GOIN

1988 MCA Records, Inc.

MFD. BY MCA RECORDS, INC. 70 UNIVERSAL CITY PLAZA UNIVERSAL CITY, CA 91608 SEAT OF YOUR PANTS AFCORDS

### RADIO RANCH

DAVE HARGER GROUP

**STEREO** 



SPR001RR SIDE 1

- 1. ALFONSO 3:47 (D. HARGER)
- 2. ADIRONDACK 7:46 (D. HARGER)
- 3. SNOWSHOE 5:42 (D. HARGER)
- 4. THE OLD WEST AT NIGHT 7:35 (S. GRISWOLD)

SEAT OF YOUR PANTS RECORDS

### RADIO RANCH

DAVE HARGER GROUP

STEREO



SPR001RR SIDE 2

- 1. FRONTIERS 7:10 (S. GRISWOLD)
- 2. THE STRAIGHT MAN 7:51 (S. GRISWOLD)
- 3. GHOST DANCER 8:04 (D. HARGER)



(ASCAP) Prod. by Jimmy simpson in Assoc. with GQ for Tony Productions Co.

2) GQ SAD GIRL (3:03) (J. Wiggins/L. Smith) I.P.G. Music Prod. by Jimmy Simpson in Assoc. with GQ for Tony Productions Co.

3) PHYLLIS HYMAN YOU SURE LOOK GOOD TO ME (4:15) (R. Conadera B., Potter) ATV Music Corp. (BMI) Prod. by Chuck Jackson

4) NORMAN CONNORS SHE'S GONE (3:59) (N. Martinez) Nigel Martinez Music/ Interworld Music c/o World Song Pub., Inc. (ASCAP) Prod. by Norman Connors

5) ANGELA BOFILL SOMETHING ABOUT YOU (4:03) (J. L. Parker/A. Willis/ R. Wright) ATV Music Corp./Irving Music, Inc./Patmos Music/ Charlesville Music (BMI) Prod. by Narada Michael Walden for Perfection Light Prod., Inc.

6) ANGELA BOFILL BREAK IT TO ME GENTLY (3:53) (D. Frank/D. James) Sumac Music, Inc. (BMI) Prod. by Narada Michael Walden

Manufor Perfection Light Prod., Inc.

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Brouhaha Music (ASCAP) Prod. by Gil Scott-Heron

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ALL RIGHTS RESERVED

and Malcom Cecil for Spice, Inc.

D. P. 1

LPM

Peter T

Sinfonie Nr

1. Satz: Andan

2. Satz: A

con a

Leningrac

Dir.: Jewn REITUNG DI ALL PLA THE BUTS CHES CHALL PLANTICHE ALL BUTS OF THE SOLE OF

## 

Peter Tschaikowsky

#### Sinfonie Nr. 5 e-moll op. 64

1. Satz: Andante - Allegro con anima 2. Satz: Andante cantabile, con alcuna licenza

Leningrader Philharmonie Dir.: Jewgenij Mrawinskij

WAZY OVERHEN STORY

TORBEHALTEN.V FÄLTIGUNG CO. ALL PLA THE BOLUTS GHES CHALL PLANTICHENTS

# JEJIEJR NVA



Peter Tschaikowsky

#### Sinfonie Nr. 5 e-moll op. 64

3. Satz: Valse: Allegro moderato

4. Satz: Finale: Andante maestoso -Allegro vivace

Leningrader Philharmonie Dir.: Jewgenij Mrawinskij

THE RECH. TOARAJINO TO THE REACT



60 Pineapple Street #7B Brooklyn, NY 11201 (718) 852-3572

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SIDE 1



41222-A

#### JOE CARROLL JUMPIN' AT JAZZMANIA

JUMP DITTY 12:30 (Edwin Swanston, Leslie McFarland) (Chappell Music BMI) HONEYSUCKLE ROSE 4:11 (Andy Razf, Thomas Waller) (Chappell Music ASCAP)

> Producer: MIKE MORGENSTERN Re-mastered at Sound Heights Studio, Brooklyn, NY



60 Pineapple Street #7B Brooklyn, NY 11201 (718) 852-3572

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SIDE 2



41222-B

#### JOE CARROLL JUMPIN' AT JAZZMANIA

YES SIR THAT'S MY BABY 5:23 (Walter Donaldson, Gus Kahn)
(Donaldson Pub., Bourne Co. ASCAP)
WAH WAH BLUES 5:53 (Joe Carroll)
(Charlie Parker/Dream City BMI)
WATCH WHAT HAPPENS 5:55 (Norman Gimbel)
(Vogue Music BMI)
SCHOOL DAYS 2:52 (Joe Carroll)
(Charlie Parker/Dream City BMI)

Producer: MIKE MORGENSTERN Re-mastered at Sound Heights Studio, Brooklyn, NY

# REMO

RECORDS

### ADIOS A MI TIERRA EDUARDO ZURITA

LPR-1573 LADO A



STEREO

- 1. ALMA EN LOS LABIOS
  - 2. REPROCHE
- 3. VAN CANTANDO POR LA SIERRA
  - 4. ALEGRIAS
  - 5. EL AGUACATE
  - 6. AL MORIR DE LAS TARDES

# REMO

RECORDS

### ADIOS A MI TIERRA EDUARDO ZURITA

LPR-1573 LADO B



STEREO

1. SOMBRAS

2. LAMPARILLA

3. LA CANCION DE LOS ANDES

4. ANGEL DE LUZ

5. ROMANCE DE MI DESTINO

6. VAMOS LINDA



# MEDALLO

THE LINCOLNS

SIDE

**STEREO** MS-7536

- 1. THE MINSTREL BOY (Ralke-Patrick)
- 2. PALLO PALLO (THE SHEIK OF MONTEGO BAY)
- (The Lincolns-Wayne)
  3. RIDE THE HIGH COUNTRY
- (Darby-Bassman) 4. THE FOX (The Lincolns)

(The Lincolns, Geller)

6. MANITOU

(Wayne-Edwards) MS 2 7536

MANUFACTURED BY KAPP RECORDS. INC. NEW YORK



MEDALLO

THE LINCOLNS

SIDE 2

**STEREO** MS-7536

- 1. LITTLE ZULU BOY
  - (Crawford-Jarrard)
  - (Gilkyson-Dehr-Miller)
- 3. HOT CRAWFISH (Gilkyson-Dehr-Miller)
  4. BLUE MOUNTAIN (Gilkyson-Dehr-Miller)
  5. SUMMER'S COME AND GONE
  - - (Gilkyson-Dehr)

      6. POOR BOY

(The Lincolns)

STEREO MANUFACTURED BY KAPP RECORDS, INC. NEW YORK



#### THEME FROM ZORBA THE GREEK AND MORE GREEK DANCE MUSIC

KYRIAKOS AND HIS ORCHESTRA

SIDE 1

FCL 5 4222 A



FCL-4222

- 1. THEME FROM ZORBA THE GREEK (Mikis Theodorakis)
- 2. KYMATA
- (Yani Spanos)
- 3. MIA FORA MONAHA FTANI (Yani Spanos)
- 4. MIKRO TAXIDI STO YALO (Yani Spanos)
- 5. MONAXIA
- (Yani Spanos)
- 6. OTAN TIN NYKTA

Corners Records, a division of Kapp Records



#### THEME FROM ZORBA THE GREEK AND MORE GREEK DANCE MUSIC

KYRIAKOS AND HIS ORCHESTRA

SIDE 2 FCL 5 4222 B



FCL-4222

- 1. SYNNEFA PLATIA (Yani Spanos) 2. I TAPINI
- (Yani Spanos)
- 3. TSIFTETELI (Yani Spanos)
- 4. EFTA EVODOMADES (Yani Spanos)
- 5. ILIACHTIDA
- (Yani Spanos) 6. EROTIKO

Corners Records, a division of Kapp Records.











#### Brian Taylor



#### Side A Stereo APL1-2161-A

- 1 Lovestruck (Hirsh-Rothstein) 3:36
- 2 | Was Wrong (Federal-Cobb) 4:05
- 3 If (John and Johanna Hall) 6:38
- 4 Pure Natural Love (DeShannon-Ballantyne) 2:55
- 5 Seed of Music (Danhill) 5:23



#### Brian Taylor



#### Side B Stereo APL1-2161-B

- 1 Who Do You Love (Taylor) 3:35
- 2 And Still Be Loving You (Carnes-Ellingson) 4:00
- 3 Elvi (Taylor) 4:15
- 4 Free Soul Spirit Symphony (Kupersmith-Anders-Linhart-Meehan) 3:58
- 5 Just One Night/Photographs (Taylor) 9:12



#### GOODTIME WASHBOARD THREE

1. ORPHAN ANNIE 1:39 (Wander) Cireco-BMI

(F-2449)

#### **PROMOTIONAL** COPY



3361

NOT FOR SALE

- 2. TAKE YOUR GIRLIE TO THE MOVIES 3:40 (Kalmer-Leslie) Mills-ASCAP
  - 3. DON'T BLAME P.G. & E. PAL 2:40
- (Bratton-Fagerstrom-Pope) Cireco-BMI 4. NO ONE LOVES YOU ANY BETTER THAN YOUR M-A-DOUBLE M-Y 2:03
  - (Link-Nelson) Mills-ASCAP
  - 5. CRAZY WORDS-CRAZY TUNE (Ager-Yellin-Bornstein)
    - 6. SAN FRANCISCO 1:55

(Adamson-Donaldson)

TONG PLAYING MICROGROOM



#### GOODTIME WASHBOARD THREE

1. WHY DO THEY ALWAYS SAY NO (Nelson-Pease) Stasy-ASCAP

(F-2450)

#### **PROMOTIONAL** COPY

3361

NOT FOR SALE

2. UKELELE LADY 2:49 (Whiting-Kahn) 3. DON'T GIVE ME NO GOOSE FOR CHRISTMAS 1:37 ONG PLAYING MICROGROOM 4. WHO WALKS IN 2:33 (Hoffman-Freed) Southern-ASCAP 5. OAKLAND 2:33

(Bratton-Fagerstrom-Pope) Cireco-BMI 6. I'D RATHER BE A NEWSBOY

IN THE USA 2:12 (Joseph Morris) ASCAP

"THE NATURE GIRL WITH THE BODY BEAUTIFUL!"



SIDE 1

MPT-2

1. OVERTURE (Orchestra)
2. THE GIRL NEXT DOOD (vic Damone)
3. VOCALIZE (Jane Powell)
4. IMAGINE (Vic Damone, Debbie Reynolds)
5. FASTER THAN SOUND (Vic Damone)

6. HARMONIZE (Louis Calhern, Jane Powell, Vic Damone, Debbie Reynolds and Chorus) 7. IMAGINE ((Reprise) (Vic Damone, Debbie Reynolds)

SONGS BY HUGH MARTIN AND RALPH BLAINE

# ATHENA

"THE NATURE GIRL WITH THE BODY BEAUTIFUL!"

SIDE 2

MPT-2

- 8. LOVE CAN CHANGE THE STARS (Debbie Reynolds, Jane Powell)
- 9. I NEVER FELT BETTER (Debbie Reynolds, Jane Powell and Chorus)
- 10. CHACUN LE SAIT (From The Daughter of the Regiment)
  (Jane Powell)

11. VENEZIA (Vic Damone)

- LOVE CAN CHANGE THE STARS (Reprise) (Vic Damone)
   HARMONIZE (Reprise) (Jane Powell, D. Reynolds, V. Damone and the Entire Cast)
  - 14. LOVE CAN CHANGE THE STARS (Reprise) (End Title) (Jane Powell, Debbie Reynolds, V. Damone and Cast)

SONGS BY HUGH MARTIN AND RALPH BLAINE

CR - 001 - A CANTA EL REDIL NORMA VEGA **STEREO** 33/ RPM 1. "El Recil" 2. "Esperanza" 3. "Jesus Entro En Jerusalem" 4. "Titulos De Himnos" 5. "Fue Por Ti"

CR 4001 - B CANTA **NORMA VEGA** EL REDIL 33/ RPM **STEREO** 1. "Bien Sabes Tu" 2. "Ninguno Como Dios" 3. "Dos Puertas" 4. "A Ti Me Humillo" 5. "No Te Tardes En Venir" RELIGI



### MEL TORME-PEARL BAILEY "MEL'S PEARL"



TS 78-122 LP Stereo Side A

LONDON BLUES Pearl Bailey
ONE MORNING IN MAY Mel Torme
HAITI BLUES Pearl Bailey
I'VE GOT THE WORLD ON A STRING Mel Torme
HONG KONG BLUES Pearl Bailey

Dist by Tellerhouse. Inc



#### TELLER HOUSE INC.

1350 Avenue of the Americas New York, N.Y. 10019

### MEL TORME-PEARL BAILEY "MEL'S PEARL"



TS 78-122 LP Stereo Side B

BETWEEN THE DEVIL AND THE DEEP BLUE SEA Mel Torme
THE THRILL IS GONE Pearl Bailey
I SURRENDER DEAR Mel Torme
MY FUNNY VALENTINE Pearl Bailey
DON'T WORRY 'BOUT ME Mel Torme

Dist by Tellerhouse, Inc.

## CITCO RECORDINGS

SIDE ONE

(PRP-4545-1)



- 1. DIXIE MEDLEY
- 2. I'M SORRY I ANSWERED THE PHONE
- 3. DADDY SANG BASS
- 4. WHERE OR WHEN
- 5. THAT'S LIFE
- 6. NEVER THE LESS
- 7. LORD'S PRAYER



SIDE TWO

(PRP-4545-2)



STEREO 331/3 RPM

- 1. MAME
- 2. PHOENIX
- 3. BRAND NEW GAL
- 4. DON'T CRY, SONNY BOY
- 5. BOARDWALK
- 6. THIS IS A LOVELY WAY
- 7. SOFTLY AS I LEAVE YOU



#### COLUMBIA SPECIAL PRODUCTS





#### THE FULLER GIRL'S HIT PARADE

PRODUCED FOR EATON CORPORATION, TRANSMISSION DIVISION

P 11587 STEREO



SIDE 1 **AS 11587** 

1. ROBERT GOULET - As Time Goes By 2. EDDIE LAYTON - California, Here I Come 3. TONY BENNETT - Put On A Happy Face 4. LES AND LARRY ELGART - Come Rain Or Come Shine 5. THE FOUR LADS - Breezin' Along With The Breeze 6. BILLIE HOLIDAY - Night And Day\*

\*ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO

(P) 1972 CBS, INC.

\*EDITION COLLECTORS



#### COLUMBIA SPECIAL PRODUCTS





#### THE FULLER GIRL'S HIT PARADE

PRODUCED BY EATON CORPORATION, TRANSMISSION DIVISION

P 11587 STEREO



SIDE 2 BS 11587

1. ANDRE KOSTELANETZ - Hey! Look Me Over 2. MITCH MILLER - We're in The Money

3. RAY CONNIFF - It Was A Very Good Year

4. LES AND LARRY ELGART - A String Of Pearls

5. EARL WRIGHTSON - Climb Ev'ry Mountain

6. LYNN ANDERSON — Take Me Home
Country Roads

1972 CBS, INC.

FOITION COLLECTORS

MOST IN MINERS BEY FINALLY

THIS SIDE

7 4231 21493 1 1

THIS SIDE

3 1/3 RPM 1. Jam and Wine (5:25)

TEREO Lead Vocals: Roger George

Composer: Pelham Goddard Music

Lyrics: Robin Imamshah/Roger George

Music: Pelham Goddard Charlie's Roots

Executive Producers:

1d Rodriguez Amar, Pelham Goddard and

Ellis Chow Li On

Producer: Robin Imamshah

ranger: Pelham Goddard

TRINIDAT

THE OTHER
SIDE

33 1/3 RPM
STEREO 1. Shake D Ting (5:30)
Lead Vocals: Adrian Philbert
Composer: Pelham Goddard Music
Lyrics: Robin Imamshah/Roger George
Music: Pelham Goddard Charlie's Roots
Executive Producers:

Robert and Rodriguez Amar, Pelham Goddard and Ellis Chow Li On
Producer: Robin Imamshah
Arranger: Pelham Goddard

Arranger: Pelham Goddard

Fig. Robert and Rodriguez Amar, Pelham Goddard

Arranger: Pelham Goddard

Fig. Robert and Rodriguez Amar, Pelham Goddard

Fig. Robert and Rodriguez Amar, Pelham Goddard

Filis Chow Li On
Producer: Robin Imamshah
Arranger: Pelham Goddard

Filis Chow Li On
Producer: Robin Imamshah
Arranger: Pelham Goddard

Filis Chow Li On
Producer: Robin Imamshah
Arranger: Pelham Goddard ABIO LAWS AND IS SUDJOCT TO AT.



## Charlie's Roots

SIDE A AGRA 9 003 DISCO C.O.T.T P & C 1994

#### SIMPLE TING

(Pelham Goddard & David Rudder)

Vocal: Adrian Philbert

Executive Producer: Charile's Roots & Pelham Goddard
Arranged & Produced by: Pelham Goddard
Engineered by: Edward Camps
Recorded at: Western Sounds Studio
Manufactured in Barbados by: Rainbow Wirl inc.
All Rights Reserved



### Charlie's Roots

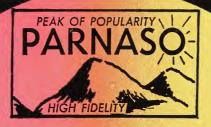
SIDE B AGRA 9 003 DISCO C.O.T.T P & © 1994



#### RAISE YUH FOOT JUMP FOR JOY

(Pelham Goddard & David Rudder)
Vocal: Kerwin Trotman

Executive Producer: Charlie's Roots & Peiham Goddard
Arranged & Produced by: Peiham Goddard
Engineered by: Edward Camps
Recorded at: Western Sounds Studio
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#### RAMONA GALARZA

LDI-460 SADAIC



P-LPM-1024-A 331/3 RPM

- 1. MI DICHA LEJANA Guarania (\*) (E. Ayala Baez)
- 2. EL JANGADERO Canción Guarani (R. Ayala)
- 3. MIS NOCHES SIN TI Guarania (\*)
  ('D. Ortiz-M. T. Marquez)
- 4. RECUERDO DE IPACARAY Guarania
  - (D. Ortiz-Z. de Mirkin)
- 5. LA NOVIA DEL PARANA Polka Canción (\*)
  (O. I. Sosa Cordero)
- 6. MI PROVINCIA GUARANI Polca
  - (O. J. Sosa Cordero)
    RAMONA CALARZA y su Conjunto
- (\*) con acomp. de Orquesta Dir.: Mito Carcia

Mfg'd at Oasis Record Pressing Corp. Brooklyn, N. Y.



#### RAMONA GALARZA

LDI-460 SADAIC



P-LPM-1024-B 331/3 RPM

- 1. INDIA Guarania (J. A. Flores-M. Ortiz Guerrero)
- 2. REGALO DE AMOR Guarania (\*) (O. J. Sosa Cordero)
- 3. CORRIENTES CAMBA Chamamé
  (E. Romero Maciel-A. Mansilla)
- 4. CARIÑITO MIO Canción (\*)
- 5. ANAHII (Leyenda de la flor de ceibo) Canción Guarani (O. J. Sosa Cordero)
- 6. BUENOS AIRES YO TE CANTO Canción (\*)
  - (J. Escobar-F. Rivera)
    - RAMONA GALARZA y su Conjunto
- (\*) con acomp. de Orquesta Dir.: Mito Garcia

Mfg'd at Oasis Record Pressing Corp. Brooklyn, N. Y.



SENIOR CHOIR

CALVARY BAPTIST **CHURCH** 

ROSIE MAGEE, Directress, CARL JOHNSON, Guest Organist LILLIE SCOTT, President REV. MANUEL L. SCOTT, Pasto Side 1



LRSV-1267-3529 A

- 1. HALLELUJAH CHORUS (Handel)
- 2. THY WAY O LORD (Jackson-Deis)
- 3. WONDERFUL PEACE (arr. Magee) Lillie Dobson, Soloist
- 4. HARK THE VOICE OF JESUS



**SENIOR CHOIR** 

CALVARY BAPTIST CHURCH

ROSIE MAGEE, Directress CARL JOHNSON, Guest Organist LILLIE SCOTT, President REV. MANUEL L.SCOTT, Pastor Side 2



LRSV-1267-3529 B

1. HEAR THE LAMB A CRYIN' (arr. Magee)

2. I PROMISED THE LORD THAT I WOULD HOLD OUT (arr. Magee)

3. HOME IN-A THAT ROCK (arr. Magee)

4. AIN'T GOT TIME TO DIE (Johnson)

OCA TION REC

### SENTIMENTAL TOMMY DORSEY And His Orchestra

#### **MCA RECORDS**

MCA-732 MCA 124



Side 1

- 1. INDIAN LOVE CALL ASCAP (Rudolf Friml-Otto Harbach-Oscar Hammerstein II)
- 2. BLUE AND SENTIMENTAL ASCAP
  (Jerry Livingston-Mack David-Count Basie)
- 3. MUSIC, MAESTRO, PLEASE!
  (Allie Wrubel-Herb Magidson)
- 4. I'M GETTIN' SENTIMENTAL OVER YOU ASCAP
  (Tommy Dorsey Theme Song)
  (Ned Washington-George Bassman)
- (Ned Washington-George Bassman)

  5. SENTIMENTAL ME AND ROMANTIC YOU BMI
  (Richard Rodgers-Lorenz Hart)
  (P1973 MCA RECORDS, INC.

  P1973 MCA RECORDS, INC.

  \*\*No. MED BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVE

#### SENTIMENTAL TOMMY DORSEY And His Orchestra

#### MCA RECORDS

MCA-732 MCA 125



Side 2

- 1. I WONDER WHO'S KISSING HER NOW BMI (Joe E. Howard Will M. Hough-Frank R. Adams)
- 2. WUNDERBAR ASCAP (Cole Porter)
- 3. THE MOST BEAUTIFUL GIRL IN THE WORLD ASCAP (Richard Rodgers-Lorenz Hart)
- 4. THE TOUCH OF YOUR HAND ASCAP (Jerome Kern-Otto Harbach)
- 5. ONE KISS ASCAP (Sigmund Romberg-Oscar Hammerstein II)
  P1973 MCA RECORDS, INC.

  (Sigmund Romberg-Oscar Hammerstein II)
  P1973 MCA RECORDS, INC.

  (Sigmund Romberg-Oscar Hammerstein II)
  P1973 MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL PLAZA (Sigmund Romberg-Oscar Hammerstein II)

## YOUNG LORDS PARADISE NOW



SIDE 1

- 1. STOP STOP
  - (Jonathan Haft)
    GOOD TIMES (B
- 2. GOOD TIMES (Burdon/Briggs/ Weider/Jenkins/McCulloch)
- 3. TELECASTER (Haft/Flanagan)
- 4. SOMETHING FOR YOU (Jonathan Haft)
- 5. WORLD ON FIRE

(Jonathan Haft)

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### **YOUNG LORDS PARADISE NOW**



SIDE 2

- 1. MATT'S TUNE (Matt Campbell)
- 2. PASSING TIME (Jonathan Haft)
- 3. 1966 (Haft/Hages)4. I CAN ONLY GIVE YOU **EVERYTHING** (Scott/Coulter)
- 5. IF I WANTED YOU

(Jonathan Haft)

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A Night in Tunisia Records L.A.W. Box #346 2140 Hyperion Ave. Los Angeles, CA 90027

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33 1/3 RPM Compatible Stereo FWLP-4698A Side 1

Introduction - Lord Gass, M. C.

- 1. Hobo Joe 9:44
- 2. Tribute To Brownie 6:39
- 3. Wade In The Water 7:32

THE BOSS-TET

"Cookin" At The Cadillac Club



#### JOHN RICHBOURG 20 OLDIES OF THE PAST

**IP 118-A** 

- 1. TWIST AND SHOUT ISLEY BROS.
- 2. RAINBOW GENE CHANDLER
- 3. SO MUCH IN LOVE TYMES
- 4. 16 CANDLES CRESTS
- 5. FANNIE MAE BUSTER BROWN
- 6. HUMAN TOMMY HUNT
- 7. I DON'T WANT TO CRY CHUCK JACKSON
- 8. MY TRUE STORY JIVE FIVE
- 9. LET THE LITTLE GIRL DANCE BILLY BLAND
- 10. SOLDIER BOY SHIRELLES

10. SOLDIER BOY - SHIRELLES

PAR

PAR

RECORDS 1005 CHESTNUT ST., PHILA.



#### JOHN RICHBOURG 20 OLDIES OF THE PAST



LP 118-B

- 1. TOSSIN' AN' TURNIN BOBBY LEWIS
- 2. THIS IS MY PRAYER THEOLA KILGORE
- 3. I NEED YOUR LOVIN' DON GARDNER & DEE DEE FORD
- 4. THERE'S A MOON OUT TONIGHT CAPRIS
- 5. KANSAS CITY WILBURT HARRISON
- 6. TEARDROPS LEE ANDREWS
- 7. SHAKE A TAIL FEATHER FIVE DUTONES
- 8. VALARIE JACKIE & STARLITES
- 9. MASHED POTATOES DEE DEE SHARP
- 10. SAD GIRL JAY WIGGINS

NITE RECORDS - 1005 CHESTNUT ST.



AR 38 567 A

(P) ARION 1980

STÉRÉO

**ARN 38 567** 

D. P.



**JOHANNES BRAHMS** LIEBESLIEDER WALZER, Op. 52

Sieh, wie ist die Welle Klar - Nachtigall, sie singt so schön Ein dunkler Schöne Röte

7. Nicht wandle, mein Licht 3'28
Es bebet das Gesträuche

LIEDER QUARTETT

Christian IVALDI, Noël LEE Am Gesteine rauscht die Flut - O die Frauen - Wie des Abends schöne Röte





THE HALLS IN PRODUCTION TO THE STATE OF PROPERTY OF THE STATE OF THE S



81237-1

#### JANICE PAYSON PERSON TO PERSON

#### STERED



ONE

P 1985 Atlantic Records

- 1. THIEVES IN THE NIGHT (3:45) J. Payson - R. Greenstein (Blueberry Muffin Music, Inc., ASCAP/Tuddy & Pokey Music, BMI)
- 2. CHANGES OF HEART (4:12) L. Gottlieb - M. Blatt (Southern Music Publishing Co., Inc./ Julann Music/Jump Start Music, ASCAP)
- 3. TELL HIM (2:51) Bert Russell (Screen Gems EMI Music, Inc., BMI)
- 4. JEALOUS LOVE (3:46)
  J. Payson A. Payson (Blueberry Muffin Music, Inc., ASCAP)
  5. WHAT MEANT ALOT (4:06)
  J. Payson L. Gottlieb (Blueberry Muffin Music, Inc./
  J. Southern Music Publishing Co., Inc./Julann Music, ASCAP)
  ST-A-845587-SP

  ST-A-845587-SP

  AWARNER COMMUNICATION



81237-1

#### JANICE PAYSON PERSON TO PERSON

STEREO



TWO

P 1985 Atlantic Records

- 1. ANDROMEDA (3:27)
  - J. Payson A. Payson (Blueberry Muffin Music, Inc., ASCAP)
- 2. WHAT YOU WON'T DO FOR LOVE (4:19) B. Caldwell - A. Kettner
- (Sherlyn Publishing Co./Lindsay Anne Music, Inc., BMI)
- 3. DREAMS COME TRUE (3:19)
  - J. Payson R. Greenstein
- (Blueberry Muffin Music, Inc., ASCAP/Tuddy & Pokey Music, BMI)

  4. PERSON TO PERSON (3:50)

  J. Payson A. Payson (Blueberry Muffin Music, Inc., ASCAP)

  ST-A-845588-SP

  ST-A-845588-SP

  AWARNER COMMUNICATORS COMMU (Blueberry Muffin Music, Inc., ASCAP/Tuddy & Pokey Music, BMI)



LADO-A

@1985, CBS INC.

DML-15312 Stereo 33 1/3 RPM

1.-MOLENILLO (Julián Vargas) Canta: July Mateo "Rasputin" 2.-EL DICHARACHO (Alfredo Gutiérrez) Canta: Chiqui Rodriguez 3.-TITIGUAY (Eliseo Herrera) Canta: Alfredo Gutierrez

4.-QUE SERA DE MI (El puntazo)
(Calixto Ochoa) Canta:
Luisito Marti

Manufactured by Discos CBS Canta: Alfredo Gutierrez



July Mateo/Alfredo Gutiérrez "EL MONJE Y EL REBELDE"

LADO-B

@1985, CBS INC.



DML-15312 Stereo

33 1/3 RPM

1.-MERENGUE PA' AMANECER

(Alfredo Gutiérrez/Canta: Alfredo Gutierrez)

2.-EL PALO

(Dolcey Gutiérrez/Canta: Marcos Caminero)

3.-LA MUCHACHITA

(Alejandro Durán/Canta: Chuqui Rodriguez)

4.-LA RASQUINA

4.-LA RASQUIÑA
(Ganta: Alfredo Gutiérrez)

(Ganta: Alfredo Gutiérrez)

Manufactured by Discos CBS International



S-1-36719 (2YEA-3918) **STEREO 33-1/3** 



Walton: Concerto for Viola & Orchestra

YEHUDI MENUHIN (viola) NEW PHILHARMONIA ORCHESTRA SIR WILLIAM WALTON cond.

Recorded in England

MED. BY CAAITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC. U.S.P.



S-2-36719 (2YEA-3919) **STEREO 33-1/3** 



Walton: Concerto for Violin & Orchestra

YEHUDI MENUHIN (violin) LONDON SYMPHONY ORCHESTRA SIR WILLIAM WALTON cond.

Recorded in England

MFO. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC.



SIDE A STEREO 331/3 RPM BSR-KK-036



Gould Music (BMI) © ® 1985

### KINGS OF KINGS (LIVE)

- 1. MARTIN LUTHER KING (Stalin)
  2. THE POPE (Chalkdust)
  - 3. HORNERMAN (Swallow)

Dist. by B's RECORDING CO. 1285 Fulton Street Brooklyn, N. Y. 11216 718-622-4047



### Records

SIDE B STEREO 331/3 RPM BSR-KK-036



Gould Music (BMI) © @ 1985

### KINGS OF KINGS (LIVE)

1. MAE MAE (Sparrow)

2. PORTRAIT (Duke)

3. RETREAT (Blueboy)

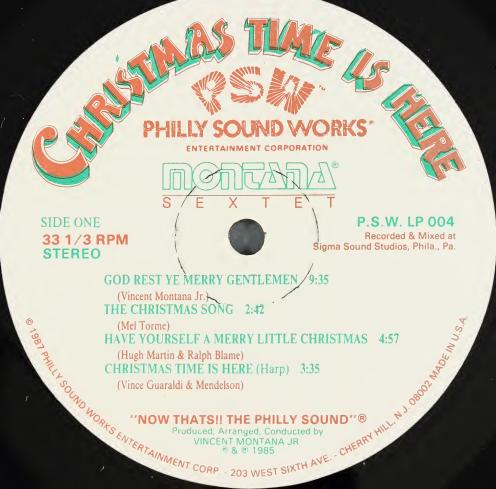
4. TAKE THE NUMBER (Scrunter)

Dist. by B's RECORDING CO.

1285 Fulton Street

Brooklyn, N. Y. 11216

718-622-4047





SIDE TWO 33 1/3 RPM **STEREO** 



P.S.W. I.P.004 Recorded & Mixed at

Sigma Sound Studios, Phila., Pa.

#### SANTA CLAUSE IS COMING TO TOWN 6:49

(Haven Gullespie & J. Fred Coots)

SNOW FALL 4:59

SNOW FALL 4:59
(Claude Thornhill)

LITTLE DRUMMER BOY JAM 8:56
(Vincent Montana Jr.)

CHRISTMAS TIME IS HERE (Vibes) 3:35
(Vince Guaraldi & Mendelson)

"NOW THATS!! THE PHILLY SOUND"®

Produced, Arranged, Conducted by
VINCENT MONTANA JR.

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WENT CORP. - 203 WEST SIXTH AVE.



PO Box 531 -

Dayton, Ohio 45401

### THE FAMILY PLAN Campmeeting Singers

Side One 730206



Stereo 33-1/3

| 1. | I DON'T KNOW WHY               | 2:40 |
|----|--------------------------------|------|
| 2. | I HAVE BEEN SET FREE           | 2:20 |
| 3. | I'VE GOT MY HEART SET ON HEAVE | N    |
|    |                                | 3:00 |
| 4. | CAMPMEETING TIME               |      |
|    | PEACE IN THE VALLEY            |      |



PO Box 531 -

Dayton, Ohio 45401

### THE FAMILY PLAN Campmeeting Singers

Side Two 730206



Stereo 33-1/3

| 1. | HOW TEDIOUS AND TASTELESS     | .3:10 |
|----|-------------------------------|-------|
| 2. | THE LIGHTHOUSE                | 4:20  |
| 3. | THE BLOOD WILL NEVER LOSE ITS |       |
|    | POWER                         |       |
| 4. | TRAVEL ON                     | 2:39  |
| -  | HE BNOWS EVACTIVING AT INSED  | 1.17  |





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DISCO ESTAN

#### PARA MI PATRIA

1. ZAMBA FARA MI PATRIA (A. Ramírez-F. Luna) - 2. ZAM-(E. Madeo-M. J. Castilla) SALAMANCA (Arturo Dávalos) - 4. LA ATARDECIDA 5. ZAMBA DEL PAÑUELO J. Castilla) J. Castilla) - 6: GUITARRA DE Leguizamón-M. (H. Guarany) - 7. LA FELIPE (J. J. Botelli-J. Rios)

LOS FRONTERIZOS (Intérprete)



# REPRODUCCION. LA EIECUCION PUBLICA

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Publica Distriby

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P NUBES (Castilla-Portal) **ANGASTACO** (Portal-Castilla) TRISTECITA 3. Ramírez-O. Sosa Cordero) TRAGO DE SOMBRA Falú-J. Dávalos) — 5. ZAMBA DEL CARNAVAL tavo Leguizamón) GUITARRA TRASNOCHADA (Arsenio Aguirre) - 7. LOPEZ (J. A. Cresceri)

LOS FRONTERIZOS (Intérprete)







### FLADDER

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PAST 706 Side 1 33<sup>1</sup>/<sub>3</sub> r.p.m. (P) 1983 MCPS

#### THE CHARLESTON DAYS

1. Let's all go to Mary's House (Conrad, Wood) (with vocal refrain) Jay Whidden and his New Midnight Follies Band From the Hotel Metropole, London 2. Laugh, Clown, Laugh — Waltz (Fiorito) (with vocal refrain) Adrian Schubert and his Dance Orchestra 3. Charleston (Mack & Johnson) Edison Bell Dance Orchestra 4. I've never seen a Straight Banana (Waite) (Comedy Duet) The Happiness Boys (Ernest Hare & Billy Jones, piano acc. Dave Kaplin)

(Ernest Hare & Billy Jones, ptano acc. Dave Kaplin)

5. What did I tell ya? (De Sylva, Donaldson) (with vocal refrain)

The Savoy Orpheans, at the Savoy Hotel, London

6. Where's that Rainbow? (From 'Peggy Ann') (Rodgers)

Pianoforte solo by Edythe Baker 7. High Up in the Sky

(E. Pola) (with vocal refrain) Bert Maddison and his

Dance Orchestra 8. Under the Moon (Lyn, Wheeler, Snyder)

(Vocal Duet with piano acc.) The Radio Imps (Tom Macey &

Ed. Smalle) 9. Latest Dance Hits (1926) – Selection (Intro:

Pearl of Malabar; Summer Rain; Two Sad Eyes; My Irish

Home Sweet Home; No Sir, No Sir, that's not my Girl;

You've got those wanna-go-back again Blues)

The Coliseum Dance Orchestra



### FLADDER

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PAST 706 Side 2 33<sup>1</sup>/<sub>3</sub> r.p.m. (P) 1983

MCPS

#### THE CHARLESTON DAYS

1. Thanks for the Buggy Ride (Buffano) (with vocal refrain) Percival Mackey and his Band 2. Breezing Along with the Breeze (Simons, Whiting) The Revelers (Male Voices, with piano acc.) 3. If I had a Talking Picture of You 'Sunny Side Up' (De Sylva, Brown & Henderson) (with vocal refrain) Alfredo and his Band (At Park Lane Hotel, London) 4. Russian Lullaby - Waltz (Irving Berlin) (with vocal refrain) Harry Bidgood and his Broadcasters 5. Seven and Eleven (Donaldson) The Corona Dance Orchestra 6, Dainty Miss (Bernard Barnes) Pianoforte solo by Rais Da Costa 7. My Wife is on a Diet (Tobias, Bennett) (The 'Daily Mail' Comedy Song) Leslie Sarony-Vocal, acc, by Harry Hudson and his Melody Men 8. Barcelona -One Step (Tolchard Evans) The Savoy Orpheans, at the Savoy Hotel, Savoy 9. Electric Flashes of 1926 - Selection (Intro: I'm sitting on top of the World; Ukelele Dream Girl; Bye Bye Blackbird; Red Red Robin; That Night in Araby; Lonesome and Sorry; Meet me tonight in Dreamland; Oh! Charley, take it away) Ronnie Munro and his Dance Orchestra (Vocalists: Eddie Kollis and Scott & Welden)



BC 278 SIDE 1

#### **HEART BREAKERS**

1. CHERISH - The Association

2. PRECIOUS AND FEW - Climax

3. END OF THE WORLD -

Skeeter Davis

4. NEVER MY LOVE -

The Association

5. COME BACK WHEN YOU GROW UP GIRL -Bobby Vee

· Made in Canada



#### **HEART BREAKERS**

1. LAST KISS - J. Frank Wilson

2. MR. BLUE - The Fleetwoods 3. MY SPECIAL ANGEL -

Bobby Helms

4. PLEASE HELP ME, I'M FALLIN' -

Hank Locklin

5. RIGHT OR WRONG -

Wanda Jackson

Made in Canada



149 Maple Dr. Hendersonville, TN 37075

### THE CALLAHANS A BRAND NEW SONG

SIDE ONE Produced by: Jimmy "Duke" Dumas



J 380

- 1. I'VE GOT A BRAND NEW SONG
- 2. THERE'S NEVER BEEN A MAN LIKE THIS MAN
- 3. FREEDOM OF AN EAGLE
- 4. HE'LL NEVER FAIL TO SEE YOU THROUGH
- 5. WHO'S GONNA CALL HIM LORD

  Composer Raleigh Callahan

  © @ 1983



149 Maple Dr. Hendersonville, TN 37075

### THE CALLAHANS A BRAND NEW SONG

SIDE TWO Produced by: Jimmy "Duke" Dumas



J 380

- 1. WHAT JESUS DID FOR ME
- 2. LORD IF I DIDN'T HAVE YOU
- 3. THINK I'M GONNA HOLD ON JUST A LITTLE BIT LONGER
- 4. HE STILL LIVES TODAY
- 5. PRAISE YE THE LORD



#### I JUST WANT TO THANK YOU LORD **CHARLES SPARKS DUET**

P 1978 Stereo 33 1/3 RPM



Side One 821A

I JUST WANT TO THANK YOU LORD/2:52 **BELLS OF JOY/1:58 NEARER TO THEE/2:46** SINS DARK VALLEY/2:27 THE LIFE HE ENDURED/2:27

Phone 513.521.9336

Cincinnati, Ohio 45231 Phone 513.621.9336



RECORDS

#### I JUST WANT TO THANK YOU LORD **CHARLES SPARKS DUET**

P 1978 Stereo 33 1/3 RPM



Side Two 821B

HE WILL TAKE ME THROUGH IT ALL/2:31 I BELIEVE HE'D GO TO CALVARY FOR ME/2:13 **ROSE AMONG THE THORNS/2:40** HE GAVE ME A SONG/2:15 **OLD TIME PREACHER MAN/1:43** 

\*\*\* Perora Box 31078 Cincinnati, Ohio 45231 Phone 513:521.9398

IT'S ALIVE.

side

ryzac.

production

1. DON T MISUNDERSTAND ME 3:25

2. CASTAWAYS 2:59

3. STAND IN YOUR WAY 4:15

all songs written by glenn gury
and bill haney © P 1984

side

ryzac.

1. DON T MISUNDERSTAND ME 3:25

2. CASTAWAYS 2:59

3. STAND IN YOUR WAY 4:15

all songs written by glenn gury
and bill haney © P 1984

p.a. 19047.



IT'S ALIVE.

Side Side

19047

2

635 east pine suree, wevose p.a. 1. 1. AMERICAN FAMILY 4:44 2. IT'S ALIVE 4:09

3. TICKET TO RIDE 4:17

all songs written by bill haney and glenn gury (C) (P) 1984 except for "ticket to ride" by mccartney/lennon

4:17
bill haney
cicket to ride"
artney/lennon

TRAVIS WAMMACK "Follow Me"

SIDE ONE PR 5633

® 1982 Indigo Music.



STEREO 331/3 RPM

1. GET IN "E" AND FOLLOW ME — 2:40

(T. Wammack) Hendrand Music, ASCAP

2. I KEEP ON RUNNIN' — 4:00

(T. Wammack) Rick Hall Music, ASCAP

3. SOUL'S OVERDUE — 2:53

(F. King) Widget Pub. Co., ASCAP

4. YOU KNOW HOW TO SHAKE THAT THING — 3:34

(T. Wammack) Hendrand Music, ASCAP

5. SCRATCHY — 2:04

(T. Wammack, G. Christman, P. McPhail)

Rolando Pub. Co., BMI

stributed by

TMCO

Indigo

\*1982 Southampton Music.

TRAVIS WAMMACK "Follow Me"

SIDE TWO PR 5633



STEREO 331/3 RPM

1. MAKE THE SPARK FLY — 2:59

(T. Wammack) Snakeman Music, ASCAP

2. LOVE BEIN' YOUR FOOL — 3:15 (J. Williams) ATV Pub.

DON'T GIVE UP ON ME BABY — 2:51

(T. Wammack) Snakeman Music, ASCAP

4. BOTTLENECK BLUES - 3:42

(T. Wammack) Hendrand Music, ASCAP GREENWOOD, MISS. — 2:54

(T. Wammack, J. Lowe) Rick Hall Music. ASCAP

67982 Southampton Music.

® 1982 Indigo Music.

Side 7

1-ZNI he Tean
2-Ben
3-Billie Tean
4- Black Of white

5- Dangelons 6- Port Stap 7.1 You Cet Enough 7- In The Closet 6- Jan (113) 1- Man In The Minor (UP Mix)
2- Presidented The Time
3- Smooth Criminal
4- The way in Make me Feel

5-They Parit Care About US 6-Macussa Chant 7- Who ZZ Zt 4- Yan Rock My World



#### THE KASU MATSUI PROJECT IS THAT THE WAY TO YOUR HEART

PJ 88011



SIDE A 33 1/3 RPM

- 1. IS THAT THE WAY TO YOUR HEART (Jeff Day) 4:46 Mt. Airy Music ASCAP
  - 2. MYSTERY GIRL (Glen Ballard-Brock Walsh) 4:00 MCA Music
    - 3. HOW TO HANDLE LOVE (Jeff Day), 3:48 Mt. Airy Music ASCAP
  - 4. LET'S PRETEND (Guy Thomas Arlene Matza) 4:12 Chardax Music/Alethea Music BMI
    - 5. THE MUSIC INSIDE YOU 4:12 (Steve Belkin-Patrick Mathews)
      - Steve Belkin Music ASCAP

Steve Belkin Music ASCAP
6. SONG IN BLUE 4:10
(Koji Tamaki-Norman Dozier)
Kazu Music-Ian Music BMI

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Pen Records

Roc. South Plainfield, NJ 07080. Resedue Ca 91335



#### THE KASU MATSUI PROJECT IS THAT THE WAY TO YOUR HEART

PJ 88011



SIDE B 33 1/3 RPM

- 1. ARIANA (Scott Martin) 4:52
- 2. ROMANTIC NOTIONS (Jeff Day) 4:25

Mt. Airy Music ASCAP

- 3. FIREFLIES (Kazuvuki Ito-Kim Dodgson) 4:18 Kazu Music BMI
  - 4. DON'T YOU KNOW THAT 4:09

(Guy Thomas-Steve Woods) Albedo Music ASCAP

5. BREAK AWAY GENTLY 5:08
(John Barnes) Ramwave ASCAP

® & © 1986 Passport Records

Panagarana Pana 5. BREAK AWAY GENTLY 5:08



#### MY LITTLE CORNER OF THE WORLD

JCSL 5287-1



STEREO
The HOT Side
SIDE 1

#### JACKIE LEE "Mr. Hot Piano"

- 1. MR. HOT PIANO (Jackie Lee) 3:08
- 2. Medley:
  ISLE OF CAPRI (Grosz-Kennedy)
  - ELMER'S TUNE (Jurgens-Albrecht-Gallop) 4:12
- 3. MALAGUENA (Lecuona) 10:21
- 4. MY LITTLE CORNER OF THE WORLD (Hilliard-Pockriss) 4:56

LIVE ONE-MAN SHOW
Arranged and Produced by
JACKIE LEE
A JAYCAT PRODUCTION



#### MY LITTLE CORNER OF THE WORLD

JCSL 5287-2



STEREO The WARM Side SIDE 2

#### JACKIE LEE "Mr. Hot Piano"

- SENTIMENTAL JOURNEY (Green-Brown-Homer) 3:32
- HEART OF A CLOWN (Nelson-Rollins-Kane)
- YELLOW BIRD (Keith-Bergman-Luboff) 7:25
- Medley:

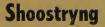
SHÉRI LEE (Dr. E. Z. Martin) LANI LEE (Dr. E. Z. Martin) DADDY'S LITTLE GIRL (Burke-Gerlach)

LIVE ONE-MAN SHOW

Arranged and Produced by

JACKIE LEE

A JAYCAT PRODUCTION



#### Records

220 East 2nd Street, NYC 10009

SONGS OF THE SEE-SAW SEA
With LIONEL KILBERG - SHIRLEY KELLER
STEVE KELLER - HAL WILEY

MG-202,734



SIDE 1

- 1. ME LOVER IS THE SEE-SAW SEA
  - 2. WHAT BE A SEE-SAW SEA
  - 3. TEN HELLS OF A FISHERMAN
    - 4. I WANT TO BE A PIRATE
      - 5. WILLY WEEWOOD
      - 6. MY LOVE LOVES

#### Shoostryng

#### Records

220 East 2nd Street, NYC 10009

SONGS OF THE SEE-SAW SEA
With LIONEL KILBERG - SHIRLEY KELLER
STEVE KELLER - HAL WILEY

MG-202,735



SIDE 2

#### 7. BILLY RUCKS

- 8. THE SAUCY SEAL
- 9. WHALER'S SONG
- 10. DANCER DAN
- 11. A MAN AT SEA
- 12. THE SEE-SAW SEA



### LEONARD GARR EASY TO LOVE

SIDE 1

43186

1. EASY TO LOVE (2:40)
2. THERE'S A SMALL HOTEL (1:30)
3. HERE'S THAT RAINY DAY (2:00)
4. LOVER (1:57)
5. IF (2:37)

6. LOVE IS A MANY SPLENDORED THING (1:21)
7. OVER THE RAINBOW (3:00)

ALL SELECTIONS ASCAP

Produced by Bob Bellows With Warren Kime

Recorded: Castle Recording



### LEONARD GARR EASY TO LOVE

SIDE 2

43186

1. LULLABY OF THE LEAVES (2:14)
2. YESTERDAYS (1:58)
3. FALLING IN LOVE (2:40)
4. WHY DO I LOVE YOU (2:18)
5. THE WAY YOU LOOK TONIGHT (3:05)
6. APRIL IN PORTUGAL (1:36)
ALL SELECTIONS ASCAP

Produced by Bob Bellows With Warren Kime

Recorded: Castle Recording

#### **NASHBORO** RECORDS



#### SIDE 1 **STEREO**

Produced by Shannon Williams



NA 7221 (NA 7221-A) P C 1980 Nashboro

#### THE BRIGHT STARS STAYIN' STRONG

- 1. NO PITY IN THE CITY 3:14 (E. Kemp - Excellerec Music Co. BMI)
- 2. IF IT AIN'T ONE THING IT'S ANOTHER 2:43 (W. Johnson - Excellorec Music Co. BMI)
- 3. ISTILL REMEMBER 2:54
- (W. Brewer Excellorec Music Co. BMI) 4. JUST THE TWO OF US 3:08
- 10st COME OVER HERE 3:13
  100 Brewer Excellorec Music Co. BMI)
  10st COME OVER HERE 3:13
  100 Brewer Excellorec Music Co. BMI)
  10st COME OVER HERE 3:13

#### **NASHBORO** RECORDS



#### SIDE 2 **STEREO**

Produced by Shannon Williams



NA 7221 (NA 7221-B)

PC 1980 Nashboro

#### THE BRIGHT STARS STAYIN' STRONG

- 1. YOU'VE GOT TO BE STRONG TODAY 5:42 (W. Brewer - Excellerec Music Co. BMI)
- 2. THE POWER IS GONE 3:54 . (E. Kemp - Excellorec Music Co. BMI)
- 3. I'VE GOT A HOME 3:17 (W. Brewer - Excellorec Music Co. BMI)
- 4. WALK AROUND ME LORD 2:52 (W. Johnson - Excellorec Music Co. BMI)
- NO PITY IN THE CITY (Instrumental) 305
  Kemp Excellorec Music Co. BMI) 312
  OOLAND ST., NASHVILLE, TENN.



SL 14598 (SL 14598 SA)



SIDE 1 33 1/3 RPM

#### DOROTHY NORWOOD and the Eastern District Y.P.H.A. Choir

- 1. ANSWER ME DEAR JESUS-Pt. 1 (5:30) (J.Bignon) (Savgos Music, Inc.-BMI)
- ANSWER ME DEAR JESUS-Pt. 2 (3:30) (J.Bignon) (Savgos Music, Inc.-BMI)
- JESUS KNOWS (4:28) (J. Bignon) (Savgos Music, Inc.-BMI)
- 4. STEAL AWAY (7:00)

(Public Domain)

P) 1982 Savoy Records, Inc.

Manufactured and Distributed by Arista Records. Inc., N.Y., H.Y.



SL 14598 (SL 14598 SB)



SIDE 2 33 1/3 RPM

#### DOROTHY NORWOOD and the Eastern District Y.P.H.A. Choir

- I FOUND THE LORD (5:05) (W.Davis)
- (Savgos Music, Inc.-BMI) 2. A MOTHER CRIED (6:00) (A. Darling) (Prop Publishing-BMI)
- 3. BLESS THAT WONDERFUL NAME OF JESUS (5:05) (D. Norwood-Arr.)
- (Arisav Music, Inc. & Cedrica Music-Sesac) I BELONG TO JESUS (5:00) (Q. Gardner) (Arisav Music, Inc.-Sesac)

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.

## U.C. BERKELEY JAZZ ENSEMBLE

VOL.1

THIS SIDE



©® 1979 U.C. Jazz Ensemble

#### A TRIBUTE TO ART FERN - 7:25

(OUTRAGEOUS MOTHER, PUBLISHER, BMI)

ROD McConnell

#### THE GREATEST LOVE - 3:00

(GOLD HORIZON MUSIC, BMI)
(U.C. JAZZ ENSEMBLE - SPECIAL ARRANGEMENT)
Michael Masser and Linda Creed

#### STEPPING STONE - 7:30

(U.C. JAZZ ENSEMBLE - SPECIAL ARRANGEMENT)
Woody Shaw

# U.C. BERKELEY JAZZ ENSEMBLE

VOL. 1

THAT SIDE



© 1979 U.C. Jazz Ensemble

#### NEFERTITI - 5:30

(U.C. JAZZ ENSEMBLE - SPECIAL ARRANGEMENT, BMI)

Wayne Shorter

#### WINE AND ROSES - 2:00

(U.C. JAZZ ENSEMBLE - SPECIAL ARRANGEMENT, ASCAP)
Henry Mancini

#### WHO CAN I TURN TO - 4:00

(WORKSHOP PRODUCTION, BMI) (U.C. JAZZ ENSEMBLE – SPECIAL ARRANGEMENT) Leslie Bricusse and Anthony Newley

#### MY SHERRY - 6:40

(GUARD MUSIC, BMI) (U.C. JAZZ ENSEMBLE – SPECIAL ARRANGEMENT) Andrew Queirolo

All Rights Reserved

All Rights Reserved

All Rights Reserved **BLUE DUCK** Records

Fun Children's Songs

By V.L. Linde



Stereo 33 rpm Album LP No. 101 Pianist: Bill Weir



- 2. I AM A LITTLE KITTY CAT\* 3:06
- 3. I AM A LITTLE PUPPET\* 2:06
- 4. I AM A LITTLE PONY(I)\* 2:28
- 5. HAVE YOU EVER?\* 2:46
- 6. I AM A BABY ELEPHANT\* 1:54

Side One

Printed in U.S.A.

Singer: Gerry Kelly

\*©® 1981 V.L. Linde
All Rights Reserved
All Songs BMI

1081
Alameda, Belmont, California

### All Rights Reserved All Rights Reserved RICELLINGE Publishing BMI \* © P Blue Duck Records **BLUE DUCK** Records

Fun Children's Songs

By V.L. Linde

SIDE TWO Printed in U.S.A. Singer: Gerry Kelly



Stereo 33 rpm Album LP No. 101 Planist: Bill Weir

- 1. I AM A LITTLE BITTY CHICK\* 1:59
- 2. WE ARE LITTLE SOLDIER BOYS\* 1:50
- 3. I AM A LITTLE POLLYWOG\* 1:50
- 4. I AM A MUSICAL RAG DOLL\*1:35
- 5. I AM A LITTLE BEETLE\* 1:58
- 6. I AM A LITTLE PONY (II)\* 1:53
- 7. THE FAIRIES SING\* 2:00

\*©® 1981 V.L. Linde
All Rights Reserved
All Songs BMI

1081
Alameda, Belmont, California \*©P 1981 V.L. Linde

THE PIANO MUSIC OF ANDRE SINGER

SIDE ONE

STEREO



Three Serial Pieces for Piano (1963, 1967)

Molto Allegro (Hommage a Chopin)

Allegro

Allegro non troppo

Jean Wentworth, Pianist

Sonata for Two Pianos (1949, revised 1952)

Allegro vivo Andantino Allegro

Jean & Kenneth Wentworth, Pianists

GS-1011

THE PIANO MUSIC OF ANDRE SINGER



N.Y. 10070

Nine Parables to Franz Kafka's **Amerika** for Narrator and Piano (1950)

Jean Wentworth, Pianist Kenneth Wentworth, Narrator

**GS-1011** 









3. 3rd Movement: Scherzo (Allegro energico) & Trio **GARRICK OHLSSON (Piano)** 

RECORD PROHIBITED MADE IN GT BRITAIN





(a) 4th Movement: Intermezzo (Rückblick): Andante molto (b) 5th Movement: Finale (Allegro moderato ma rubato)

### 2. RHAPSODIES, Op. 79

2. No. 1 in B minor

3. No. 2 in G minor

**GARRICK OHLSSON (Piano)** 



# Célèbre

THE CHORALE
PRELUDES OF
JOHANNES BRAHMS

JOHN OBETZ, Organ
The Auditorium Chorale

No. 8005 Side One



STEREO 331/3 RPM

- MEIN JESU, DER DU MICH (My Jesus Calls To Me)
  - 2. HERZLIEBSTER JESU (Ah, Dearest Jesus)
- 3. O WELT, ICH MUSS DICH LASSEN (I)
  (O World, I Now Must Leave Thee)
  - 4. HERZLICH TUT MICH ERFREUEN
    (My Heart Exults with Rapture)
  - 5. SCHMUCKE DICH, O LIEBE SEELE (Deck Thyself, My Soul, with Gladness)

CELEBRE RECORDS - 16400 E. Truman Rd. Independence, Missouri 64050

Célèbre

THE CHORALE
PRELUDES OF
JOHANNES BRAHMS

JOHN OBETZ, Organ
The Auditorium Chorale

No. 8005 Side Two



STEREO 331/3 RPM

- 1. O WIE SELIG SEID IHR DOCH, IHR FROMMEN (Blessed Ye Who Live in Faith Unswerving)
  - 2. O GOTT, DU FROMMER GOTT (O God, Thou Faithful God)
  - 3. ES IST EIN ROS' ENTSPRUNGEN (Behold, a Rose E'er Blooming)
  - 4. HERZLICH TUT MICH VERLANGEN (I)
    (O Sacred Head Now Wounded)
  - 5. HERZLICH TUT MICH VERLANGEN (II)
  - (O Sacred Head Now Wounded)
  - 6. O WELT, ICH MUSS DICH LASSEN (II) (O World, I Now Must Leave Thee)

CELEBRE RECORDS - 16400 E. Truman Rd. Independence, Missouri 64050



® 1990 Miami Fl.

RML 80541 STEREO 33 1/3 RPM

1. UNA MUJER \* 4:52

-Jose "Quevaz" Vasquez- "Oscar Alberto"

2. PARA AMARNOS MAS \* 5:10

-Nilson Posse- "Mario De Jesus"

3. DEJALA \* 4:40

-Alvaro Velasquez- "Mario De Jesus-Oscar Alberto"

4. MAQUERULE \*\* 4:02

-Antun Castro- "Oscar Alberto"

ARREGLOS: \* SERGIO GEORGE

\*\* NICOLAS CRISTANCHO "MACABI"

O e roctured & Distributed by CBS Discos Core nder octured & Distributed by CBS Discos Corp.



B @ 1990 Miami Fl.

RML 80541 STEREO 33 1/3 RPM

1. ME FALTAS TU \* 4:51

-Vilma Planas- "Mario De Jesus"

2. BAJO LA LUNA \* 4:58

-Santander Duran- "Mario De Jesus"

3. QUIEN COMO TU \*/\*\* 4:40

-Ana Gabriel- "Oscar Alberto-Mario De Jesus"

4. LA INFIEL \*\* 4:04

-Carlos M. Castillo- "Oscar Alberto" ARREGLOS: \* SERGIO GEORGE

\*\* NICOLAS CRISTANCHO "MACABI"

Under actured & Distributed by CBS Discos Coip

# DARIO

SIDE 1 **45 RPM** 



**VOK 122360** 

**Pub: Junior Forbes** Production (ASCAP)

# WHAT AM I TO DO (David Vernon)

Georgia & Lorraine Horrabin: Backing Vocal **Errol Moore: Lead Guitar Donavon Miller: Bass Guitar** Errol Moore: Drums, Organ and Percussion

Mixed by Errol Moore Arr. by David Vernon & Junior Forbes **Produced by Junior Forbes** Recorded and Mixed at Early & First Studio **Engineer: Errol Moore** All Rights Reserved

DARIO

SIDE 2 **45 RPM** 



**VOK 122360** 

**Pub: Junior Forbes** Production (ASCAP)

# VERSION (David Vernon)

Georgia & Lorraine Horrabin: Backing Vocal **Errol Moore: Lead Guitar Donavon Miller: Bass Guitar Errol Moore: Drums, Organ and Percussion** 

Mixed by Errol Moore Arr. by David Vernon & Junior Forbes **Produced by Junior Forbes** Recorded and Mixed at Early & First Studio **Engineer: Errol Moore All Rights Reserved** 

# **HUGO WINTERHALTER** The Pick Of Hugo Winterhalter



STEREO 0 16 106 Side 1 (AS 16100)

- 1. HELLO DOLLY
- 2. AS LONG AS HE NEEDS ME
- 3. COMPANY
- 4. THEME FROM MIDNIGHT COWBOY
- 5. 2001 SPACE ODY SSEY

All songs courtesy of Springboard International Records, Inc.

This album consists of previously released materia

AND "ST WEST" ARE TRADEMARKS OF CBS INC.

# **HUGO WINTERHALTER** The Pick Of Hugo Winterhalter



STEREO Q 16100 Side 2 (BS-16100)

- 1. THEME FROM EXODUS
- 2. LARA'S THEME
- 3. LOVE THEME FROM ROMEO & JULIET
- 4. THEME FROM ZORBA THE GREEK
- 5. AQUARIUS/LET THE SUNSHINE IN

All songs courtesy of Springboard International Records, Inc.

This album consists of previously released material @ 1979 CBS Inc.

AND "SI WEST" ARE TRADEMARKS OF CBS INC.

# JERRY CLOWER AN OFFICER AND A LEDBETTER

# **MCA RECORDS**

MCA-5602 MCA 4500



SIDE 1

2. MARINES ARE TOUGH 2:53 BMI 3. THE MARINE RECRUITER 1:15 BMI 4. OUR FIRST BANANA 2:25 BMI 5. CAMP PERRY :39 BMI 6. THE CIVIL WAR :52 BMI 7. MARCEL'S COURTMARTIAL 1:09 BMI
8. CHRISTMAS DINNER 1:55 BMI
9. RAT KILLINGS 1:41 BMI
Ail stories written by Jerry Clower
PRODUCED BY SNUFFY MILLER
P 1985 MCA
Records, Inc.

\*\*RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY CALLY
\*\*RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERS

1. FOX 12...OVER 2:37 BMI

# JERRY CLOWER AN OFFICER AND A LEDBETTER

# MCA RECORDS

MCA-5602 MCA 4501



SIDE 2

1. CATAHOULA CUR DOG 2:40 BMI
2. WHAT'S THAT SMELL ? 1:43 BMI
3. UNCLE VERSIE AT THE OPERA 1:33 BMI
4. WE WAS SO POOR... 1:50 BMI
5. PAINTING THE PORCH 1:06 BMI
6. BASEBALL UMPIRE :51 BMI
7. NEW TEETH 1:21 BMI
8. USO :55 BMI
9. U.S.S. BENNINGTON 2:52 BMI
All stories written by Jerry Clower PRODUCED BY SNUFFY MILLER
© 1985 MCA
Records, Inc.

\*\*MCA RECORDS, INC., 70 UNIVERSAL PLAZA. UNIVERSAL PLAZA. UNIVERSAL PLAZA.

# creed

# GOSPEL MUSIC IS THE THING THE MUSIC MASTERS

SIDE

Produced by Shannon Williams

STEREO CR 3038

(CR 3038-A) @ 1972 Nashboro

- 1. NO MAN IS AN ISLAND-5:04 (P.D.)
- 2. TELL HIM WHAT YOU WANT-2:27 (Arr. A. Hobbs)
- 3. PUT YOUR HAND-HOLD TO GOD-4:43 (McClellan-Beechwood-BMI)
- 4. HE'S GOT A HOLD ON ME-2:45

DIST BY NASHBORO RECORD CO. 1011

# creed

# GOSPEL MUSIC IS THE THING THE MUSIC MASTERS

SIDE 2

Produced by Shannon Williams



STEREO CR 3038

(CR 3038-B) @ 1972 Nashboro

- 1. I'M YOURS-2:48 (S. Wonder-L. Garrett-S. Wright-L. Hardaway, Jobete Music-BMI)
- 2. O WHAT A WONDERFUL GOD-4:04 (A. Hobbs, Excellorec Music-BMI)
- 3. REMEMBER ME-6:10 (Arr. A. Hobbs)
- 4. I'VE GOT A LONG WAY TO GO-4:35

4. I've GC.
(J. Cleveland, Savoy Music
(Arr. A. Hobbs)
(Arr. A. Hobbs)
(Arr. A. Hobbs)



# **STEREO**

RID'N HIGH Thrasher Bros.

CAS 9660 LP



SIDE

1. I'VE BEEN CHANGED (Lister)
(Mosie Lister Publications-SESAC-1:40)
2. I'M ASHAMED (Goff)
(Throff Publications-BMI-2:30)

3. I MUST TELL JESUS (Hoffman)
(P.D.-1:26)

4. JUST A LITTLE WHILE (Bartlett)
(Stamps-Baxter-BMI-1:09)

5. PITY THE MAN (Hemphill) (Journey Music-BMI-3:57)

6. HOLDING MY SAVIOR'S HAND
(1:49)

(SYB - 2172)

NONBREAKABLE MICROGROOVE



# **STEREO**

RID'N HIGH Thrasher Bros.

CAS 9660 LP



SIDE

- 1. I'M GOIN' HOME (Goff) (Throff Publications-BMI-2:03)
- 2. MY AMERICA (Goff) (Throff Publications-BMI-1:49)
  - 3. I ASK THE LORD (1:47)
- 4. LOVE LIFTED ME (Smith)
  (J. T. Benson Publishing Co.-ASCAP-1:20)
  - 5. GOSPEL HEAVEN (Black-Goff) (Silverline Music-BMI-4:02)
  - 6. MEETING IN THE AIR (Roberts) (Lillenas Publishing Co.-SESAC-1:51)

(SYB - 2173)

NONBREAKABLE MICROGROOVE



Side One STEREO © 1972 Nashboro



7108

(NA 7108-A)
Produced by
Shannon Williams
Arranged by
Jack Williams

- 1. THANK YOU FOR COMING INTO MY LIFE-3:34
- 2. DO THE BEST YOU CAN-3:19
- 3. STAY IN THE GROOVE-3:17
- 4. THAT'S WHAT I'VE BEEN LOOKIN' FOR-3:15
- 5. WHAT CAN I DO-3:27

(All songs written by Charles May)

(All songs published by Excellorec Music-BMI)

1011 Woodland St., Nashville, Tennessee



CLARA WARD

Side Two STEREO ® 1972 Nashboro



7108

(NA 7108-B)

Produced by
Shannon Williams

Arranged by
Jack Williams

- 1. WE NEED THEE-2:58
- 2. MY FRIEND INDEED-2:43
- 3. FOR THE REST OF MY LIFE-3:45
- 4. ALL BY MYSELF—3:12 (House Of Twins Music)
- SET ME FREE—3:01
   (All songs written by Charles May)
   (All songs published by Excellorec Music except #4 as indicated)

1011 Woodland St., Nashville, Tennessee

INTER-FAITH COMMUNITY CHOIR TRY HIM (RECORDED LIVE)

Witter/Publisher: REV. RONALD E. TERRY SR./KOKE

MOKE & NOKE MUSIC (BMI)

3. A C. OWN FOR YOU AND

Writer/Publisher: REV. RONALD E. TERRY SR./KOKE

MOKE & NOKE MUSIC (BMI)

3. FOR ALL THESE BLESSINGS 4:05

Writer/Publisher: REV. RONALD E. TERRY SR./ KOKE

MOKE & NOKE MUSIC (BMI)

4. VICTORY SHALL BE MINE 4:10

Writer/Publisher: REV. RONALD E. TERRY SR./

KOKE MUSIC (BMI)

S. NEAR THE CROSS 4:10

Writer/Publisher: REV. RONALD E. TERRY SR./

KOKE MOKE & NOKE MUSIC (BMI)

PRODUCER: REVEREND RONALD E. TERRY SR.

CO-PRODUCER; DEXTER REDDING

EXEC. PRODUCER; DEXTER REDDING

EXEC. PRODUCER; REV. LARRY MCCOLLOUGH

//C., P. O. BOX 724677, Atlanta

### INTER-FAITH COMMUNITY CHOIR TRY HIM (RECORDED LIVE)

23

RONALD E. TE & NOKE MUSIC (B)

A NOKE MUSIC (B)

2. TM NOT ASHAMED 4:00

Writer/Publisher: MICHAEL TAYLOR/KOKE MOKE & NOKE MUSIC (BM)

3. GOD WILL SEE YOU THROUGH 2:28

Writer/Publisher: BONITA THOMIEMOKE MOKE & NOKE MUSIC (BMI)

4. THERE'S NOT A FRIEND 4:00

Writer/Publisher: REV. RONALD E. TERRY SR./
KOKE MOKE & NOKE MUSIC (BMI)

5. ONLY GOD 3:30

Writer/Publisher: REV. RONALD E. TERRY SR./
KOKE MOKE & NOKE MUSIC (BMI)

PRODUCER: REVEREND RONALD E. TERRY SR.
CO-PRODUCER; DEXTER REDDING

EXEC. PRODUCER; REVEREND RONALD E. TERRY SR.
CO-PRODUCER; DEXTER REDDING
EXEC. PRODUCER; REVEREND RONALD E. TERRY SR.
CO-PRODUCER; REVEREND RONALD E. TERRY SR.
CO-PRODUCER; DEXTER REDDING
EXEC. PRODUCER; REVEREND RONALD E. TERRY SR.
CO-PRODUCER; DEXTER REDDING
EXEC. PRODUCER; REVEREND RONALD E. TERRY SR.
CO-PRODUCER; DEXTER REDDING
EXEC. PRODUCER; REVEREND RONALD E. TERRY SR.
CO-PRODUCER; DEXTER REDDING
EXEC. PRODUCER; D











**New Series** 



O 1981
Side 2

3. Cl
4. GRE

All I
Jim C

NORA RESERVED. DRAPER'S MAGGOT 2. KEMP'S JIGG HRIST-CHURCH BELLS IN OXON REENSLEEVES AND YELLOW LACE 5. PRETTY NUN

All tunes arranged and played by

Made in England

Stereo LIB 3 MCPS

CON LACE

OV nith

UNAUTHORISER PHART REPORTS Jim Coleman and Denis Smith



STEREO

FOR BROADCAST ONLY NOT FOR SALE

PHS-600-014



Side 1

# THANK THE LORD THE GOSPEL TONES

- 1. LORD, ARE YOU SATISFIED WITH ME 3:10
- 2. THE MAN'S ALRIGHT 2:46
- 3. ON THE CROSS OF CALVARY 2:51
- 4. YOU GONNA MISS ME 2:19
- 5. USING ME 7:32

ANILIAS RECORDS, CHICAGO 1. ILLINOIS



STEREO

FOR BROADCAST ONLY NOT FOR SALE

PHS-600-014



Side 2

### THANK THE LORD THE GOSPEL TONES

- 1. IF YOU EVER NEED THE LORD -2:20
- 2. JESUS ON THE MAIN LINE 3:32
- 3. WHEN THE GATES SWING OPEN -4:31
- 4. THANK THE LORD 2:15
- 5. STAND BY ME 4:11

S. STAND BY ME - 4:11



KIM 7050 SIDE A



33 1/3 RPM Narration & Music

- 2. Polly Wolly Doodle
  3. Sailor's Hornpipe
  4. Shortnin' Bread
  5. Old Grey Mare
  6. Glow Worm[
  7. Little Brown Jug
  8. Seeing Nellie Home
  P 1976

  Kimbo Educational

  PROHIBITED BY AM

  RECORD IS PROHIBITED 1. Strollin' Through The Park



HEEL, TOE, AWAY WE GO Simple Folk Dance Patterns For Children

KIM 7050 SIDE B



33 1/3 RPM Instrumental Only

- 1. Strollin' Through The Park 2. Polly Wolly Doodle 3. Sailor's Hornpipe

- 4. Shortnin' Bread
- 5. Old Grey Mare
- 6. Glow Worm
- 8. Seeing Nellie Home

  © 1976

  Kimbo Educational

  THIS RECORD IS PROHIBITED BY LAW.



### RECORDINGS OF

QUARTET IN C

2)-2nd Moveme
-Anim.

RECORD PROHIBITED GR-2238

(XAX-1)

331/3 r. p. m.

RINGS, OP. 25

ma non troppo
roppo) RUDOLF SERKIN (Piano) THE MEMBERS OF THE BUSCH STRING QUARTET (ADOLF BUSCH-Violin, HUGO GOTTESMANN-Viola HERMANN BUSCH-'Cello)



**BRAHMS** 

QUARTET IN G MINOR FOR PIANO & STRINGS, OP. 25

1)-1st Movement: Allegro

2)-2nd Movement: Intermezzo (Allegro ma non troppo -Animato-Allegro ma non troppo)

(Recorded in 1949)



### RECORDINGS OF THE CENTURY

QUARTET IN G

1)-3rd Mc
2)-4th Moven RUDOLF SERKIN (Piano) THE MEMBERS OF THE BUSCH STRING QUARTET (ADOLF BUSCH-Violin, HUGO GOTTESMANN-Viola HERMANN BUSCH-'Cello)



GR-2238

**BRAHMS** 

QUARTET IN G MINOR FOR PIANO & STRINGS. OP 25

1)-3rd Movement: Andante con moto-Animato

2)-4th Movement: Rondo alla Zingarese (Presto)

(Recorded in 1949)

Presto)

RIGHTS OF THE

E RECORDED WORK ARE RESERVED



RECORDINGS O

QUARTET IN A

1)-1sf
2)-2n

(Rec GS, OP. 26

PO

OF THE MANUFACTURES

RIGHTS OF THE MANUFACTURES RUDOLF SERKIN (Pigno) THE MEMBERS OF THE BUSCH STRING QUARTET (ADOLF BUSCH-Violin, KARL DOKTOR-Viola, HERMANN BUSCH-'Cello)



**BRAHMS** 

QUARTET IN A MAJOR FOR PIANO & STRINGS, OP. 26

1)-1st Movement: Allegro non troppo

2)-2nd Movement: Poco Adagio

(Recorded in Sept. 1932)



### RECORDINGS OF THE CENTURY

GR-2239
(2XJ-1276)
331/s r. p. m.

RINGS, OP. 26
Allegro
Allegro
1932)

ALL RIGHTS OF THE MANUFACTIVE RUDOLF SERKIN (Piano) THE MEMBERS OF THE BUSCH STRING QUARTET (ADOLF BUSCH-Violin, KARL DOKTOR-Viola, HERMANN BUSCH-'Cello)



**BRAHMS** 

QUARTET IN A MAJOR FOR PIANO & STRINGS, OP. 26

1)-3rd Movement: Scherzo-Poco Allegro

2)-4th Movement: Finale-Allegro

(Recorded in Sept. 1932)

QUARTET IN A

1)-3rd

2)-4

(Re

OF THIS RECORD PROHIBITED

# M-G-M SPECIAL DISC JOCKEY RECORD

**Not For Sale** 

A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.

FOREVER YOUNG
The Music Of Victor Young

Side 1

E4432

### CYRIL ORNADEL

AND THE STARLIGHT SYMPHONY

1. GOLDEN EARRINGS—3:22 (Young-Livingston-Evans) Paramount Music 2. MY FOOLISH HEART—3:58

(Young-Washington) Anne-Rachel Music 3. ALONE AT LAST—3:57

(Young-Hilliard) Paramount Music 4. WHERE ON EARTH—3:59 (Young-Sigman) Paramount Music

5. LOVE LETTERS—3:51 (Young-Heyman) Paramount Music All Selections ASCAP

Prod. Coordinator: Peter Spargo

# M-G-M SPECIAL DISC JOCKEY RECORD

**Not For Sale** 

A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.

FOREVER YOUNG
The Music Of Victor Young

Side 2



E4432

### CYRIL ORNADEL

AND THE STARLIGHT SYMPHONY

1, AROUND THE WORLD—3:51 (Young-Adamson) Liza Music 2. BEAUTIFUL LOVE—3:40

(Young-King-Van Alstyne-Gillespie) Movietone Music 3. ONE HUNDRED YEARS FROM TODAY—3:39 (V. Young-J. Young-Washington) Robbins Music

4. WHEN I FALL IN LOVE—3:09
(Young-Heyman) Northern Music
5. STELLA BY STARLIGHT—3:40
(Young-Washington) Famous Music
All Selections ASCAP
Prod. Coordinator: Peter Spargo













2. MiNOR UN

Jazz Edition

Jazz Edit

Jazz Edition

Jazz Edition

Jazz Edition

Jazz Edition

Jazz E



SW 1001 (BR1-1001) 52X01



SIDE 1 Stereo

#### STEVE WEICHERT

STRANDED (Weichert) 3:35 LADY LUCK (Weichert) 3:30 HIGH PLAINS DRIFTER (Weichert) 3:26 BLUE BANDANNA (Gabbard) 2:18 WELLIN' TIME 2:52 (Gabbard, Gabbard, Weichert) SPINNIN' ROUND (Weichert) 3:12



SW 1001 (BR2-1001) 52X01



#### STEVE WEICHERT

MY SWEET GERMANE (Weichert) 3:20 BLONDE OVER BLUE (Weichert) 2:25 I KEEP WONDERIN' (Weichert) 2:45 LOVELY LADY (Weichert) 2:49 STORM (Weichert) 3:10 WIND IT UP (Weichert) 4:29



539 886-1 33 1/3 RPM SIDE A STEREO

- 1. DJOUGOUYA (5:42)
- 2. DOMBA (5:36)
- 3. KOUNADY (5:19)
- 4. MIRIYA (4:57)

LYRICS & COMPOSITIONS:
OUSMANE I:OUYATE
PUBLISHED BY
OUSMANE KOUYATE
ARRANGEMENTS:
JEAN-PHILIPPE RYKIEL
& OUSMANE KOUYATE
PRODUCED BY
JEAN-PHILIPPE RYKIEL
EXECUTIVE PRODUCER:
ROBERT URBANUS

RECORDED IN U.K.

© 1990 STERNS MUSIC,
UNDER EXCLUSIVE LICENSE
TO ISLAND RECORDS, INC.
162 539 886-1

ANANGO \* AN ISLAND RECORDS, INC COMPANY Q, 14 EAST ATH STREET, MY, MY JOST



539 886-1 33 1/3 RPM SIDE B STEREO

- 1. N'NAFANTA LELE (3:58)
- 2. N'NAFANTA (12:20)
- 3. KOUNADY (INSTRUMENTAL) (5:21)

LYRICS & COMPOSITIONS:
OUSMANE KOUYATE
PUBLISHED BY
OUSMANE: KOUYATE
ARRANGEMENTS:
JEAN-PHILIPPE RYKIEL
& OUSMANE KOUYATE
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AN ISCAND RECORDS, INC COMPANY Q. 14 EAST ATH STREET, NY, NY, 10072



THE KING OF ROCK & ROLL JOHNNY OTIS WITH THE **ROCK & ROLL HIT PARADE** VOLUME ONE



#### SIDE I

1. Honey Love (McPhatter-Gerald) Progressive 2:21 2. Sh-Boom (Keyes-Feaster-McRae-Edwards) Progressive 2:25 3. Earth Angel (Williams) — Dootsie Williams Pub. 2:58 4. Gee (Davis-Watkins) 2:00 5. Sincerely (Fugua-Freed) Arc 3:05 6. The Midnite Creeper (J. Otis) Dig 215

> Recorded in Hollywood by Johnny Otis His Orchestra and Entertainers

> > LP 104X



JOHNNY OTIS WITH THE **ROCK & ROLL HIT PARADE VOLUME ONE** 



#### SIDE II

- 1. At My Front Door (Moore-Abner) Tollie Music 2:58
  - 2. Long Tall Sally (Johnson) Venice 2:00-
  - 3. Only You (Buck Ram) Wildwood 2:31
  - 4. One Mint Julep (Toombs) Progressive 2:16 5. Hey Hey Hey Hey (J. Otis) Dig 2:45
- 6. Phase Don't Leave Me (Domino) Commodate 2:18

Recorded in Hollywood by Johnny Otis His Orchestra and Entertainers

LP 104

# AIRCHECK #2

# RAY NOBLE AND HIS ORCHESTRA

The Complete COTY Program of March 13, 1935

331/3 RPM



Side 1

- 1. THE VERY THOUGHT OF YOU
- 2. FLOWERS FOR MADAME
- 3. 'WAY DOWN YONDER IN NEW ORLEANS
- 4. CARRANGA
- 5. I NEVER HAD A CHANCE
- 6. LONDONDERRY AIR
- 7. NIGHT ON THE DESERT
- 8. BLUE DANUBE

## AIRCHECK #33



331/3 RPM

Side 2

Ca. 1942

1. I DON'T WANT TO WALK WITHOUT YOU, BABY ONE DOZEN ROSES TWO O'CLOCK JUMP

June 22, 1945 from Hotel Astor, NYC

2. MOON OVER MANAKOORA KING PORTER STOMP

August 7, 1945

3. I WALK MY POST (In A Military Manner)

August 24, 1945

4. PAGAN LOVE SONG

P 1982 Aircheck Records

# FLEURETTE RECORDS

# IN A NEO-NOSTALGIC MOOD DICK DURHAM

STEREO D D I



331/3 R.P.M. Side 1

- 1. MY CONCERTO OF LOVE
  - (F. C. Bond) GOLD CLEF MUSIC B.M.I.
- 2. ON A RAINY NIGHT IN PARIS
  (F. C. Bend) GOLD CLEF MUSIC B.M.I.
- 3. THE HEATHER ON THE MOORS
  (F. C. Band) GOLD CLEF MUSIC B.M.I.
- 4. RENDEZVOUS IN ROME
- (F. C. Bond) GOLD CLFF MUSIC B.M.I.
- 5. THE TREE ON THE HILL

  (F. C. Bond) GOLD CLEF MUSIC B.M.I.
- JEROME (F. C. Bend) GOLD CLEF MUSIC B.M.I.

ARR. AND CONDUCTED BY DICK DURHAM

P 1972 FLEURETTE RECORD CO. FLEURETTE RECORD CO. MADE IN U.S.A.

#### FLEURETTE RECORDS

#### IN A NEO-NOSTALGIC MOOD DICK DURHAM

STEREO D D I



331/3 R.P.M. Side 2

- 1. A SYMPHONY FOR LOVERS
- (F. C. Bond) GOLD CLEF MUSIC B.M.I.
- 2. I LOCK AT YOU

  (F. C. Bend) GOLD CLEF MUSIC B.M.I.
- 3. VALENTINE
  - (F. C. Bond) GOLD CLEF MUSIC B.M.I.
- 4. PRAIRIE FIRE
  - (F. C. Bond) GOLD CLEF MUSIC B.M.I.
- 5. THE MASK OF BEAUTY
- (F. C. Bond) GOLD CLEF MUSIC B.M.I.

  6. AUTUMN REVERIE
- (F. C. Bend) GOLD CLEF MUSIC B.M.I.

ARR. AND CONDUCTED BY DICK DURHAM

P 1972 FLEURETTE RECORD CO. FLEURETTE RECORD CO. MADE IN U.S.A.

# EMILE VOLEL



Side A 33 1/3 STEREO DM 81873 S-101

VINI POU DANSER 6:16

E. Volel

PAS COUE SA 4:50

D.R.

**CUCURUCUCU PALOMA 4:24** 

D.R.

OIST. BY SONDOR @ 301.559.3048

# EMILE VOLEL



Side B 33 1/3 STEREO DM 81873 S-101

TI FI A LEVE 4:50 D.R.

SI MANMAN OU 2:25

PRES DE TOI JE SUIS 2:34 E. Volel

ANNIE RAPPELE OU 3:40 E. Volel

DIST. BY SONDOR @ 301.559.3048

#### **CHRISTMAS 1976**

#### PENNSYLVANIA BALALAIKA ORCHESTRA CHORUS \* DANCERS

Director - Stephen Rudawski,

Side 1 Stereo 37497



While By My Sheep
Day Of Holiness
In Excelsis Deo
Christmas Is Coming
Bambino
Silent Night

Miller's Recording

Service
2 Summit View Dr.
Mountaintop, Pa.
18707
(717)474-6931

#### **CHRISTMAS 1976**

#### PENNSYLVANIA BALALAIKA ORCHESTRA CHORUS \* DANCERS

Director - Stephen Rudawski

Side 2 Stereo 37498



Miller's Recording Service 2 Summit View Dr. Mountaintop, Pa. 18707

(717)474-6931

Boh Predvichnee Nehbo EE Zehmlya Bohzhi Sihn Dnes Skiniya Vseh Zlatahya Oh Ktoh Ktoh Viflehyehmi Nohvina Noch Tiha - Yasnah Zohrya





### THE SOUND OF WILSON

1968

Joseph R. Simon, Conductor

Side 1 33 1/3 RPM



FW-4820A High Fidelity

#### **ORCHESTRA**

American Folk Rhapsody No. 1 - Grundman Slaviana - Holesovsky Funny Girl - Styne & Merrill

#### STAGE RAND

Imagination - Burke & Van Heusen

### THE SOUND OF WILSON

1968

Joseph R. Simon, Conductor

\$ide 2 33 1/3 RPM



FW-4820B High Fidelity

#### STAGE BAND

This Could Be The Start Of Something - Allen Windy - Arr. Maure What Now My Love - Delance & Becaud Old Devil Moon - Harburg & Lane

#### CONCERT BAND

The Winter At Valley Forge - Schinstine (From Penna Sketches) Begin The Beguine - Porter Totem Pole (Concert March) - Osterling



WINSTON-SALEM

MORTH CAROLINA

#### GOSPEL IN SONG

DLP-3028-A



331/3 RPM

#### FLEMING & MESSICK EVANGELISTIC PARTY

1. WONDERFUL SAVIOR - 1:45
2. WITHOUT HIM - 3:10
3. SINCE I SAID GOODBYE TO EGYPT - 2:10
4. I'VE BEEN TO CALVARY - 3:00
5. TOO MUCH TO GAIN TO LOSE - 3:00
6. I WILL FOLLOW THEE - 1:30



WINSTON-SALEM

MOETH CAROLINA

#### GOSPEL IN SONG

DLP-3028-B



331/3 RPM

#### FLEMING & MESSICK EVANGELISTIC PARTY

1. LET ME TOUCH HIM - 3:25
2. WHO AM I? - 3:15
3. I'M FOLLOWING JESUS - 3:01
4. 'TIL THE STORM PASSES BY - 3:15
5. UNWORTHY - 2:55

# SUTINX

The Night Owls FOR NO REASON AT ALL

stereo S 1716



Side One

- 1. Runnin' Wild
- 2. California Dreamin'
  - 3. Loving Sound
  - 4. Great Mandella
    - 5. Lula
    - 6. Anthem

7. That's All
8. Definition of Love

8. Definition of Love

Providence.

Providence.

Providence.

Providence.

Providence.

# SYTINX

#### The Night Owls FOR NO REASON AT ALL

stereo S 1716



Side Two

- 1. Here, There, and Everywhere
  - 2. Barefoot in Baltimore
    - 3. Because
    - 4. The First Time
- 5. We're Savin' Ourselves for Yale
  - 6. English Suite: Bourre

7. Commercial
8. Night Owl

Audio Labs - 37 Clarendon Avenue - Providence.

# PICK OUT

#### PICKOUT ALL STARS VOL.III

VPRL-1105-A

Produced & Arranged By L. Dennis

(C)(P)1990

SIDE A

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058

- 1. Zig It Up Flourgon & Ninjaman
  - 2. Goat Man Bunny General
- 3. Laziness Hold Dem Down Japanese
  - 4. I'm Rapping Rappa Fretty
  - 5. The Outlaw Steely & Clevie

Unauthorized duplication is a violation of dept

# PICKOVI

PICKOUT ALL STARS VOL.III

VPRL-1105-B

Produced & Arranged By L. Dennis

(C)(P)1990

SIDE B

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058

1. Fudge Box - Bingie General

2. New Brand Slang - Capt. Barkey

Lad Unauthorized duplication is a violation of applicable land



KM 244 - Side 1

331/3 RPM

(KM 244-A)

#### MADELINE MacNEIL

- 1. SOON IT'S GONNA RAIN (Jones, Schmitt/Chappell & Co.) 3:27
- 2. THE WATER IS WIDE 4:32
- 3. BLOW THE WIND SOUTHERLY / THE KEEL ROW 3:07
- 4. HELLO (Ritchie/Brockman Music) 3:31
- 5. YOUR SONG (John, Taupin/ Dick James Music Inc.) 4:41

All tunes traditional, arranged by Madeline MacNeil, published by Kicking Mule Publishing, Inc. (BMI), except as noted.

P 1985 Kicking Mule Records, Inc.



KM 244 – Side 2

33 1/3 RPM (KM 244-B)

#### MADELINE MacNEIL

- 1. RIVER RISING (Austen/Roots & Branches Music) 3:07
- 2. WILD MOUNTAIN THYME 3:32
- 3. SUMMERTIME (Gershwin/Gershwin Publ. Corp.) 3:09
- 4. SEND IN THE CLOWNS (Sondheim/ Revelation Music) 3:26
- 5. RIVER (Staines/Mineral River Music) 4:32

All tunes traditional, arranged by Madeline MacNeil, published by Kicking Mule Publishing, Inc. (BMI), except as noted.

P 1985 Kicking Mule Records, Inc.

**★JIM MACDONALD AND THE FEVER★** 

## **ALMOST HOME**

1. Almost Home 3:33

(J. Macdonald)

STEREO 33 RPM



**PDI 9038** 

2. You Don't Have To Pretend 4:22 (J. Macdonald)

• • 1987 Jim Macdonald

Side A



# JIM MACDONALD AND THE FEVER#

## **ALMOST HOME**

1. | Surrender 4:51 (J. Macdonald)

STEREO 33 RPM



PDI 9038

- 2. Someone Who Cares 4:01

  (J. Macdonald)
  - • 1987 Jim Macdonald

Side B



#### MUSIC FOR SQUARES

BY THE

#### LE ROY BOSTIC MELLOW-AIRES

Not Sensational! Not Hot! But Good!

# LEB

HIGH FIDELITY
331/3 RPM



LBM-333-A Side 1

- 1. Hey Look Me Over
- 2. Yellow Bird
- 3. I Love You So Much It Hurts Me You Always Hurt The One You Love
- 4. Waltz Medley
  Eternally-You Have Taken My Heart
  The Same Silver Moon-Love Is But A
  Game Of Chance
- 5. Don't Roll Those Bloodshot Eyes At Me
- 6. Till There Was You-Around The World
- 7. Bill Bailey

#### MUSIC FOR SQUARES

BY THE

#### LE ROY BOSTIC MELLOW-AIRES

Not Sensational! Not Hot! But Good!

## LEB

HIGH FIDELITY 331/3 RPM



LBM-333-B Side 2

- 1. Your Lips Tell Me No, No, But There's Yes, Yes In Your Eyes-Baby Face-When My Baby Smiles At Me
- 2. Paper Doll-Up A Lazy River
- 3. Waltz Medley
  Green Sleeves-The Shadow Waltz-My Hero
- 4. Chocolate Whiskey and Vanilla Gin
- 5. John B.
- 6. Mack The Knife
- 7. The Street Where You Live-I'm Getting Married In The Morning-I Could Have Danced All Night



T.M.

## THE L.A. SONG

**VOCAL BY** 

#### SONNY N. WARMER

AKA REECE L. CRISP

#### 45 RPM Stereo

Words, Music & Vocal by Sonny N. Warmer, AKA Reece L. Crisp



#### 45 RPM Stereo

VOCAL VERSION INSTRUMENTAL VERSION 2:50 BMI

Arrangement by Dennis C. Brown

Produced by Reece L. Crisp and Dennis C. Brown

Vocal Recording, Vocal and Instrumental Mix at Baby'o Recorders, Hollywood, CA - Engineer, Larry Brown - Assisting, Barry Conley.

Basic Tracks Recorded at Monterey Studios, Glendale, CA - Engineer, Greg Heap - Assisting, Bobby Macias and Phil Brown. Mastering by Bernie Grundman Mastering

Studios, Hollywood, CA. Record Pressing by KM Records, Inc., Burbank, CA. Record Labels by G & M Graphics, Hollywood, CA. Marcus Reg.

P © 1984 ® RLC Records.

—Available on Video—

Hollywood, CA 90069

Made

#### TROIKA BALALAIKAS

STEREO SIDE 1



331/3 RPM R-777 KM 1356

- 1. POLYANKA
- 2. PODGORNAYA
- 3. POLYUSHKA POLYE
- 4. GARI GARI!
- 5. SVYETIT MYESYATS
- 6. TANYETS KOZAKA

#### TROIKA BALALAIKAS

STEREO SIDE 2



1. MEDLEY Vo Sadu Hopak Na Rechen'ku

- 2. NA RYBALKYE
- 3. YABLOCHKO
- 4. KOROBUSHKA
- 5. TAMBOVSKI KHORAVOT Roy Torley, balalaika
- 6. ACH, SYERDTSE MOYA
- 7. MEDLEY
  Down the Kazanka River
  Folk Dance

9 1977 Troika Balalaikas

33<sup>1</sup>/<sub>3</sub> RPM R-777 KM 1356

## KRISTINA OLSEN AND THE LOOSE STRING BAND

#### "IT DON'T TAKE TOO MUCH"

STEREO 331/3 RPM T.A.B. 2001



SIDE A

- 1. FREEWAY LOVER (K. Olsen ASCAP) 2:56
- 2. LOVE IS A SOMETIMES THING (K. Olsen ASCAP) 4:10
  - 3 SOMEPLACE TO PUT IT (K. Olsen ASCAP) 3:18
  - 4. INSOMNIAC'S LULLABY (K. Olsen ASCAP) 3:39
    - 5. MOTHER OF PERIL (K. Disen ASDAP) 3:41

Take A Break Productions P.O. Box 21 Venice California 90291

## KRISTINA OLSEN AND THE LOOSE STRING BAND

#### "IT DON'T TAKE TOO MUCH"

STEREO 33½ RPM T.A.B. 2001



SIDE B

- 1. IT DON'T TAKE TOO MUCH (K, Olsen ascap) 3:09
  - 2. IN MY ARMS ASAIN (K. Olsen ASCAP) 3:09
    - 3. THIS OLD TRAIN (K. Olsen ASCAP) 3:32
      - 4. 3 LITTLE BEARS 1.00
      - 5. MARIA (K. Olsen ascap) 7:04

Take A Break Productions P.O. Box 21 Venice, California 90291



# Flying Clouds Music

Sam Rízzetta - Bucks & Does

Side 1



FCM-3 320-1

- 1 FANNY POER Capolan
- 2 HOEDOWN
- 3 BUCKS & DOES RIZZETTAL
- 4 HIGH FALLS OF CHEAT RIZZETTA-
- 5 COBRA WALTZ
- 6 VOLCANO STRUT RIZZETTA-
- 7 MOTHER TRUCKER RIZZETTA-
- P 1982 Flying Clouds Music, Valley Head, W.V.



# Flying Clouds Music

Sam Rízzetta - Bucks & Does

Side 2



FCM-3 320-2

- 1 CUCKOO'S NEST
- 2 NORWEGIAN WALTZ/DOLLYSODS-RIZZETTA
- 3 SNOWY BREASTED PEARL/RICKETT'S
- 4 PEEKABOO WALTZ
- 5 MEDLEY: ROYAL PAULOWNIA-RIZZETTA-
- 6 PAUL'S NEW DULCIMER-RIZZETTA-
- 7 SWEET HOUR OF PRAYER/ ANGELS WE HAYE HEARD ON HIGH
- 8 CAROLAN'S FAREWELL TO MUSIC
- P 1982 Flying Clouds Music, Valley Head, W.V.



**CJM 24** 

#### RED NICHOLS — VOLUME 1

Side 1

- 1.Washboard Blues
- 2. Washboard Blues
- 3. That's No Bargain
- 4. That's No Bargain
- 5. Boneyard Shuffle
- 6. Boneyard Shuffle
  - 7. Buddy's Habits
  - 8. Alabama Stomp



**CJM 24** 

#### **RED NICHOLS — VOLUME 1**

- 1. Alabama Stomp
- 2. Alabama Stomp
  - 3. Hurricane
  - 4. Hurricane
  - 5. Back Beats
- 6. Bugle Call Rag
  - 7. Cornfed
  - 8. Cornfed



Side 1

Produced & Directed by Porter Wagoner

#### LOVE SONGS FOR SUE AND YOU **TONY ALAMO**

| 1. HEARTACHES |               |           | 2:57 |
|---------------|---------------|-----------|------|
| Al Hoffman &  | J.Klenner/MCA | Inc./ASCA | Р    |

- 2:23 G. Whiting & W. Donaldson/Leo Feist Inc./ASCAP

Merle Haggard/Shade Tree Music/BMI

4. I CAN'T STOP LOVIN YOU

Don Gibson/Acuff/Rose Pub./BMI

5. AM I BLUE

G. Clarke/H. Akst/Warner Bros. Music/ASCAP

G. Clarke/H. Akst/Warner Bros. Music/ASCAP

325 Broad way - Nashville



Side 2

2233-B Produced & Directed by Porter Wagoner

#### LOVE SONGS FOR SUE ---AND YOU FONY ALAMO

- 1. NO GREATER LOVE 3:00 M.Symes & I. Jones/Isham Jones Music Corp./ASCAP
- 2. NEAR YOU Craig/Goelt/Supreme Music Corp./ASCAP
- Herbert Happy Lawson/Uni-Chappell Music/BMI
- Herbert Happy Lawson/Uni-Chappell Music/BMI
  4. SIOUX CITY SUE
  D. Thomas & R. Freedman/E. H. Morris & Co., Inc./ASCAP
  5. MY HAPPINESS
  Peterson/Bergetine/Happiness Music/ASCAP

  Pecorgs

  258
  Peterson/Bergetine/Happiness Music/ASCAP

  6 15 25 8

  Proad way Nashville



# F&W RECORDS

SIDE ONE (F-FW-1A)



STEREO

## FARM & WILDERNESS STRING BAND DANCING MUSIC

- 1. Jimmy's Favorite Jig
- 2. Cincinnati Hornpipe
- 3. Parry Sound Reel
- 4. The Westwind
- 5. Staten Island Hornpipe
- 6. First Western Change Jig



# F&W RECORDS

SIDE TWO (F-FW-1B)



STEREO

### FARM & WILDERNESS STRING BAND LISTENING MUSIC

Band 1. The Shepherd's Wife Waltz Rory O'More Jig Laura Susan

Band 2. Beer Barrel Polka
Silver & Gold Two-Step
Montreal Reel
My Love is But a Lassie Yet

Band 3. Protestant Boy's Jig Heart of my Kitty Jig Road to Boston

#### Menudo Sons Of Rock





STEREO SIDE A DJ 40001 (SB 40001A) DEMONSTRATION NOT FOR SALE

1. Sons Of Rock 3:38
(Mark Anthony) Bluedog Publ.
2. Good Lovin' 3:33
(R. Clark/A. Resnick) Alley Music/Trio Music Pub.
3. TLC 3:14
(T. Britten/L. Depaul) My Axe Music Ltd/Chappell Music
4. Miss You 'Til Tomorrow 3:19
(Papo Gely) Bluedog Publ.
5. Say Why 3:58
(Papo Gely) Bluedog Publ.
© 1988 Bluedog Records

New York

One Madison

Avenue.

#### Menudo Sons Of Rock





**STEREO** SIDE B DJ 40001 (SB 40001B) DEMONSTRATION NOT FOR SALE

1. You Got Potential 3:44

(A.R. Scott/M. Jay) Stone Diamond Music/Ensign Music Corp.

2. Nights On Fire 3:30

(Peter S. Bliss) Peter S. Bliss Music/PSO Ltd

3. 999 (One More Reason) 4:14

(D. Danielson/P. Deremer) Audeunte/Palarye Music

4. To Leave Once More 4:36

(M. Anthony/P. Gely) Bluedog Publ.

5. I Will 3:05

(Papo Gely) Bluedog Publ.

© 1988 Bluedog Records

Avenue

New York

Page 1988 Bluedog Records



RECORDS

**AUDITION COPY** 

NOT FOR SALE

#### **FEELINGS** BOB RALSTON



STEREOPHONIC
R-8158

① 1976 Teleklew
Productions, Inc.

1. FEELINGS (Albert) 3:27
2. TIE A YELLOW RIBBON ROUND THE OLD
OAK TREE (Levine-Brown) 2:07
3. DEEP PURPLE (De Rose) 3:09
4. LOVE WILL KEEP US TOGETHER 3:25
(Sedaka-Greenfield)
5. GOODBYE YELLOW BRICK ROAD 2:20
(John-Taupin)
6. THE ENTERTAINER (Scott Joplin) 2:15
(Adpt. & Arr. by Bob Ralston)



**AUDITION COPY** 

**NOT FOR SALE** 

#### **FEELINGS BOB RALSTON**



The state of the s

The boundary of the will like to smile the will like the will

The Light:

Side One

Waltz 3 - Let It Rain - Postcards - Orange - OK Tonight - Waltz 2 - Cat Christmas

©4@2016 Volary Music . Www.volarymusic.com . Manufactured in Germany by the Pallas Group

The light the li The Light Side Two Mad Waltz Fate Trouble What's It Like For You? Echo The Light ©4© 2016 Volary Music . WWW. volarymusic.com . Manufactured in Germany by the Pallas Group

# ECOWS



ES UN PRODUCTO



"DANDOLE AZUCAR AL DANZON LOS XOCHIMILCAS

ECO-954

Lad

1-AMOR INDIO (Rudolf Friml) 2-SUBIO EL AZUCAR -Danzón-Sosa) 3-FUSILANDO A TCHAIKOVSKY -Danzón-(César (Tchaikovsky-Sosa) 4-PERFUME DE GARDENIAS (Rafael Hernández) 5-CLARO DE LUNA -Danzón- (Beethoven-Sosa)

Malech, Fla., U.S.A. by Sunshine Records Dist.

# ECOW\$





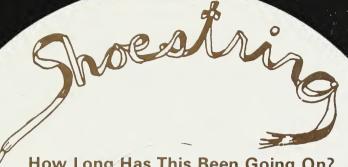
"DANDOLE AZUCAR AL DANZON LOS XOCHIMILCAS

**ECO-954** 

Lado

<u>1-CUANDO LOS HUARACHES SE ACABAN -Danzón- (F. Santillán)</u> 2-TE PARA DOS -Tea for Two- (V. Youmans) 3-AMERICA 5 GUADALAJARA 2 -Danzón- (Paco Armenta) 4-LOMA BONITA -Danzón- (Amador Pérez "Dimas") 5-DUERME -Danzón- (Miguel Prado)

Made In Mioleoh. Flo., U.S.A. by Sunshine Records Dist. Inc.



How Long Has This Been Going On?

#### BARBARA LASHLEY

SIDE A

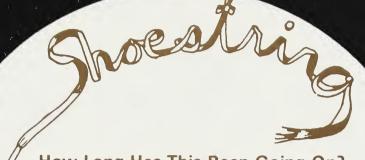


SS-700

#### **STEREO**

- 1. THAT'S LIFE I GUESS
- 2. DON'T BLAME ME
- 3. SHE'S FUNNY THAT WAY
- 4. A WOMAN'S INTUITION
- 5. MY BLUE HEAVEN
- 6. WHEREVER THERE'S LOVE

831015



How Long Has This Been Going On?
BARBARA LASHLEY

SIDE B



SS-700

#### **STEREO**

- 1. HOW DEEP IS THE OCEAN?
- 2. AFTER YOU'VE GONE
- 3. YOU'LL NEVER KNOW
- 4. LAWD, YOU MADE THE NIGHT TOO LONG
- 5. FOR YOU
- 6. HOW LONG HAS THIS BEEN GOING ON?

### MARGARET MILLER

SINGS

### SONGS FOR THE EARLY YEARS

141-A



331/3 RPM

- 1. NURSERY SONGS
- 2. FINGER GAMES
- 3. SONGS OF THE SEASONS
- 4. SINGING GAMES

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SINGS

#### SONGS FOR THE EARLY YEARS

141-B



331/3 RPM

- 5. FOLK SONGS
- 6. A CHILD'S GARDEN
  OF VERSES
- 7. LULLABIES

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OVER THE RAINBOW • H. Arlen/E.Y. Harburg, 3:55

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Quility Records Pacific Records eddy feldman daze into nights Stereo **Ultimate** UROK4UCY2B Audiophile © P 1984 Pressing i-Rate Music SIDE B UNTITLED LOVE • E. Feldman, 3:41
AS TIME GOES BY • H. Huppfeld, 4:44
UNTIL WE MEET AGAIN • E. Feldman, 2:50

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SIDE A



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(Featuring Peter St. Patrick)

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1. RIO GRANDE (3:36)

2. PAINTED DESERT (1:50)

3. KANSAS WHEAT (1:52)

4. NEW ENGLAND INDIAN SUMMER (2:23)

5. THE MISSISSIPPI (2:18)

6. MARDI GRAS FANTASY (2:55)

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SIDE 2 (BR-5007-ST)

- 1. YELLOWSTONE GEYSER (3:23)
- 2. DEATH VALLEY VARIATIONS (3:33)
  - 3. BLACK HILLS OF DAKOTA (1:37)
    - 4. EVERGLADES WALTZ (3:00)
      - 5. SEQUOIA (1:57)
      - 6. OZARK IDYLL (1:55)
        - 7. NIAGARA (1:31)

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1-KISS ME AGAIN (Victor Herbert)

2-THE MAN I LOVE (Gershwin)

3-I'LL BE AROUND (Wilder)

4—IT AIN'T NECESSARILY SO (from "Porgy and Bess") (Ira and George Gershwin)

Buddy Brennan and his Orchestra

F4PL-1218

SIDE 1



LXA 3038



PICCADILLY DANCE PARTY

1—THE GLOW WORM (Lincke)

2—THE HAUNTED BALLROOM (Toye)

**3**—TILL THEN (Wood-Seiler-Marcus) **4**—THAT OLD FEELING (Fain)

Buddy Brennan and his Orchestra

F4PL-1219

SIDE 2





#### ANALYSIS

**MAR 2186A** 



SIDE A

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RED SEAL





THAT WANTED THE STORY OF THE ST





MARH 2221 JZRL-B 0

ANALYSIS

Mendelssohn

"REFORMATION" SYMPHONY

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Vocal-Guitar

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347-3A

WOODY GUTHRIE

Jesus Christ

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347-3B

Vocal-Guitar

WOODY GUTHRIE

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(Ma 21)

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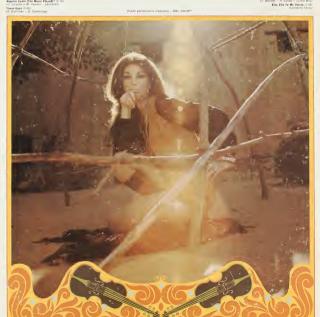
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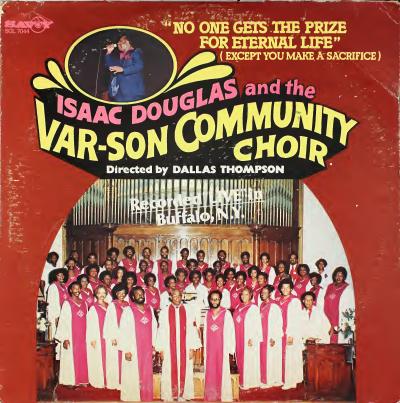
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STEREO LS-61047 MONO L-31047

Producer: Leroy Holmes Engineer: Robin Thompson Art Direction Woody Woodward Photography Kon Kim SIDE TWO
Lower Be Tengin 12: 20.0
(Allier & M. Paneer — D. Pane — B. Misson)
Be Tiller Mo Nie Phin 2: 257,
(Carpe Germahoors)
Secreting 2: 18,
(Casege Ramsen)
Water Invest (2: 18)
(Misson 12: 18)
(Misson 12: 18)
(S. Wonder — M. Carby — Synha Mary)
(S. Wonder — M. Carby — Synha Mary)







#### Directed by DALLAS THOMPSON



A No One Gets The Prize For Eternol Life (5-22) — Solous Rev Isaac Douglas Michelle Vamer Arsau Muse, Inc. (Sesac) — 1. Douglas

Why (3 30) - Solarst James Smith Armov Music, Inc. (Sesac) - D. Thompson

Hoppy I'll Be When He Comes For Me (5 13) - Soloist Helen Porter nav Music, Inc. (Sesoc) - D. Thompson

We Are Our Heavenly Father's Children (6.45) - Solout Rev Issue Douglas

Martin Studio of Gospel Music (BMI) - R Martin

BSince Jesus Stepped Into My Life (6.59) — Soloisi "Res Isaac Douglas Ansau Music, Inc. (Senac) — 1 Douglas

Whot Have I Done (4.46) - Soloistis Rev. Isaac Douglas-Helen Porter Anson Music, Inc. (Sesac) - I Douglas E. Soullo He Never Shall Forget About Loving You (5 06) - Scious Machell McCleod

Ansay Music, Inc. (Sesac) - D. Thompson Thank You Lord (4.39) - Solost Geraldine Abussania

Duet Bertha Ford-Geraldine Aljussansa Ansay Music, Inc (Sesoc) - D Thompson

The Var San Community Chair, Inc. is thankful to God and the Sasoy Record Company for this opportunity to let man know that He is still the light of the world. The VCC is thirteen years old and is one of the original members of the Gospel Music Workshop of America, in which it par-

polpates each year The Director of Music, Mr. Dallas Thompson, is blessed by God to write most of the songs the choir sings. He demands the best for the Lord from the choir in both rehearsals and in service Dallow teaches all the music, directs the choir and plays the organ, but his talent is displayed when

Rev. Issac Douglas is a friend of the VCC and has been for many years. He often comes to visit and participate in services and anniversaries of the VCC. So, when this opportunity

I Belong To Jesus (3 19) - Soloist Rev Issue Douglas Sangos Musec, Inc. (BMI) - F. Washington

Jesus I Love You (5 04) - Soloists Geraldine Aluxania-Mischell McCleod-Bertha Ford Ansas Music, Inc. (Sesac) - D. Thompson

I Will Lift His Name Forever (4.11) - Solout Anta Ford Areas Music, Inc. (Sesac) - D. Thompson Put Your Trust In Jesus (5 16) - Salout Geraldine Dorsey Ansay Music, Inc. (Sesac) - D. Thompson

Nont To Go Bock With Him When He Comes (4 37) - Solont Rev. Book Douglas Anson Music, Inc. (Sesac) - I. Doualos

Servant's Proyer (5.35) - Soloist Geraldine Aljustania Annas Musse, Inc. (Sesoc) - D. Thompson

Christ Is Real Today (5.37) - Solost Helen Porter Ansav Music, Inc. (Sesse) - D. Thompson

member)

Precious Lord (5.15) — Solout Helen Porter Teo Bretha Ford-Anita Ford Geraldine Altusonia Hil & Range Music (BMI) - T Dorsev

presented itself, it seemed only natural that he, along with his accomplished planet, Rev. Freddi Washington, unte some of the songs A special thanks is given to the Rev. T.L. Ransom and the congregation of the Cedar Grove

Missionary Baptus Church, who permitted the VCC to rehearse, to have services, and to record this olbum in the church

The VCC salutes local religious announcers for the encouragement over the years. Mrs. Thelka McCal, Mr. Ted Johnson, Mr. Don Allen, Sr., and Mr. Donald Mullins In lose and respect, the VCC dedicates this abum to the memory of three deceases members Mr Thomas Simmons, Mr James Goodsan, and Mrs Dorothy Jeffenes (honorary



Mr Dallas Thompson - Director, Plantal

Rev Isaac Douglas - Guest Director Rev Freddie Washington - Guett Planist, Director Mr Marcellus Mortin - Assistant Director Mr Moran Moore - Organist

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CHOR MIT TRIUMPHMARSCH aus der Oper, "Aida"

(Giuseppe Verdi) PILGERCHOR

aus der Oper, "Tannhaeuser" (Richard Wagner)

MATROSENCHOR aus der Oper, "Der Fliegende Hollaender (Richard Wagner)

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BRAUTCHOR aus der Oper, "Lohengrin" (Richard Wagner)

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### **PAUL RUTKOWSKI**

CrossSection



#### Side A

In a Mellow Tone (4:12) You Don't Know What Love Is (7:25) Lucky Southern (3:22) Easy (Blues) (8:27)

#### Side B

Blues By Five (3:33) Limehouse Blues (6:40) For Ike (6:58) Funji Mama (4:20)



Paul Ruskowski, one of the fine versatile muscians of the throbbing New York musc scene met recently with some great supporting players for this informal, very entertaining recording, showing must of his waired skills on the reeds. For this session, Paul chose some great standards to perform as interesting duets without rhythm and others with the more varied fine or six piece ensemble, the harmonly section 19 year.

segriter rodate: what he tenor treatment of "In A Mellow Paul begins with a tenor treatment of "In A Mellow "the Ellington Classic as a duet with trombonist Tool to the Committee of the Committ

We are treated next to the samba-influenced Keith Jarrett hit "Lucky Southern" in which Paul shows his failent of flue. "Easy [Blues]" follows featuring fine tone and greatly varied patterns ably supported by plainst Tom Kohl and bassist Stephen Roane whose own solo is outstanding.

bassist Stephen Roane whose own solo is outstanding. Side B begins with the Miles Davis "Blues By Five", with drummer David Jones setting a spritely mood for the fine interplay of Paul on tenor and Robert "Butch" Jones on trumpet. We are treated to a fine duet of the old but enduring dasist [1922] "Limehouse Blues", with Paul on fluid soprano sax playing "call and response" with fine painst, John Ferrara, John's rhythms and harmonies

are outstanding.

Paul has allowed us a glimpse of his personal sentimental
feeling in his own "For Iker", a ballad in memory of his
first, very supportive guide dog he remembers with such
lowing respect. His haunting baritone hom expresses the
uplifted som! Paul says turned his life around.

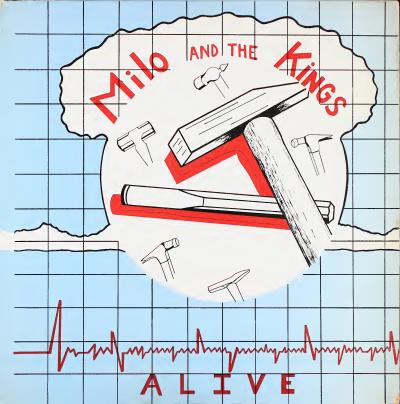
The concluding selection is the Blue Mitchell "Funji Mama", which features Paul on tenor playing leap-fig or in harmony with Butch Jones on trumpet ably supported by the rhythm section. The samba background has all the charm of island music from the Carribbean.

Mike Cantor
 Author/Musician

Paul Rutkowski — flute & saxophones

Eddie Bert — trombone
Butch Jones — trumpet
Bob Guarnieri — piano
John Ferrara — piano
Tom Kohl — piano
Stephen Roane — bass
David Jones — drums

Recorded February 23, March 2, & April 5, 1987 at Roane Recording Studios, Irvington, N.Y. Engineered by Stephen Roane Assisted by Glen DiConstanzo Recorded in analog formidigitally mastered @& p 1987 North Broadway 20 North Broadway White Plains, N.Y. 10601



#### BOMBA CHARGER RECORD INFORMATION MEMBERS Recording Engineer: Hilton Colon Organ & Piano EMILE "Milo" FRANCIS Recorded at : Ochoa Recording Studios, Inc. 809-774-7920 Mixing Engineer : Hilton Colon Mixed at : Ochoa Recording Studios, Inc. HERMAN R. LYNCH All Rights Reserved by : "Milo and The Kings" Tenor Sax IRA "Sax" MEYERS Produced by : Emile "Milo" Francis Executive Producer: OLIVER CHRISTOPHER Distributed by Album Design by : Kenny T. 1st. Trumpet COLLINS WESSELHOPT MARIO ZEPHIR INDY FANLKNER JIM TILLET MILO AND THE KING is back with something Special to our people. For the past two ANTONY "Dusty" CROOKE years we have been resting, now we are alive and hicking. The title of this Album "Alive" 809-775-9482 EDGAR JANUARY will prove just what it says is '86. Absence makes the heart grow fonder. This Vocalist & Percussion RUDOLPH "Diggie" THOMAS Album is a mixture of Puerto Rico Bomba WARREN "Tobago" ESTRADA and Caribbean Calypso Rythms. Back Up Vocalist JAMES "Trimile" GERARD nest and Sung by D Stapleton BUY THE CASE 1. WORK Arranged by ira Myers. Composed by Eduardo ( India ) Faulkner POUND DOWN Sung by a Dusty Crooke Arranged by Ira Myers and E. Faulkner 809-775-5585 CALITO PRINTING SIDE - B 1. DANCING Composed by Lion Arranged by tra Mayers. Sung by Dalton Stapleton 809- 775-2458 2. SUPPORT YOUR DWN omposed and Surre by Watren Estrada Arranged by Ira Mayers FOR BOOKING ENGAGEMENTS WRITE TO: P.D. BDX 5584 ST. THOMAS, U.1, 00801 (806) 775 - 3272

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#### FELIX MENDELSSOHN-BARTHOLDY

SYMPHONY No.9 in C MINOR for STRINGS

("Schweizer Symphony")

OCTET in E-FLAT MAJOR, Op. 20



the musical heritage society inc.

Die Wiener Solisten

#### FELIX MENDELSSOHN-BARTHOLDY

(1809-1847)

Side 1:

#### SYMPHONY No. 9 in C MINOR for STRINGS ("Schweizer Symphony")

- 1. Grave Allegro
- 2. Andante
- 3. Scherzo Trio piu lento La Suisse
- 4. Allegro vivace Presto

#### Side 2:

#### OCTET in E-FLAT MAJOR, Op. 20

- for 4 Violins, 2 Violas and 2 Cellos
- 1. Allegro moderato, ma con fuoco
  - 2. Andante
  - 3. Scherzo: Allegro leggerissimo
  - 4. Presto

#### Die Wiener Solisten

Günter Pichler, Klaus Maetzl, Heide Wellert, Michael Schnitzler, Paul Roczek, Peter Katt and Irmgard Schuster, violins Hatto Beyerle and Jürgen Geise, violas Dankwart Gabl and Wilfried Tarbayi, cellos

Dankwart Gahl and Wilfried Tachezi, cellos

Heinrich Schneikart, bars

Michael Schnitzler, Klaus Maetzl, Heide Wellert and Irmgard Schuster, violint Hatto Beyerle and Jürgen Geise, violas Dankwart Gahl and Wilfried Tachezi, cellos

Felix Mendelssohn-Bartholdy, the son of a wealthy banker, was born in Hamburg. Between his twelfth and fourteenth years he wrote twelve symphonics for strings only. A thirteenth symphony, in which the strings are joined by wind instruments and percussion, eventually became the "Symphony No. 1, Op. 11." Apart from his immense natural talent, the precocious young composer had been given a most studious upbringing and had traveled widely. His Op. 11 is elegant testimony to his skill in handling the legacy of Beethoven. The symphony on this record, completed on March 12, 1823, also attests the almost daily grounding in the classics that was part of his home life. The solemn Grave introduction to the first movement for instance is in the true Haydn tradition; yet for all his reverence for tradition Mendelssohn was always one for experimenting, trying out daring modulations or intricate contrapuntal passages. As in the Octet written two years later he makes considerable demands on the string players in that they are called upon to do the work of a full symphony orchestra. Both works betray more than a tinge of Romanticism, capturing the "Oberon" atmosphere with drivis strings, and in the Scherzo of the Symphony with a homely Trio "à la Suisse" from which the symphony's designation as "Swiss Symphony" is derived. As eatly as 1829 Mendelssohn produced the first of

his out and our materpiece, the Octer for utings, a binddy present for his friend Educat Riez. Has since Fainny gives an disposal recount of the impression the elfin Scherzo made on her: The movement is staccase and pulsations from Enginent to end. The why trendoland and glittering morders — it is all completely new mosts, infinitely specified and attractive despite is unfamiliarly. One feels quite transported to Injevined, walfed alsoft. One feels quite transported to Injevined, walfed alsoft, the processing of the processing of the processing of the temptral state to see the neutral boronative, and join in the fairly revels oneself. And then a gossumer faster from the first vision, and the spells a weer. This Scherzo is definitely as materiaption of the Melhoumers Nigle's Deem united the Melhoumers Nigle's Deem main; the Mendelson statend on a year taker, and was inspired by a quatrain from Goethe's "Faust."

The outstanding features of the four movements of

the Octet are its wealth of cantabile melody, urgent rhythms, prodigal invention, and elegant texture. Mendelssohn's voothful exuberance never oversteps the bounds of immanent musical logic but is always under perfect control. The work is an amazingly skillful combination of classical and Baroque elements, of transparent polyphony and a strictly symmetrical thematic pattern. For all the delicacy and ardour of the middle movements, so different from the elan of the introduction and the down-to-earth reality of the Finale, what makes this Octet such an astonishing phenomenon is the variety of expression and mastery of form which this sixteen year old grandson of the philosopher Moses Mendelssohn was already capable of. Not to mention the truly professional maturity of the way each of the eight instruments is handled: for each player there is ample opportunity for a display of individual personality as well as of virtuoso bowing.

RICHARD RICKETT

Recorded by Amadeo

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the musical heritage society inc.

### PURE PLEASIN' COUNTRY DUSTY ELLISON



CRAZY SUNSHINE LOVE OF MINE **IAMBALAYA** CALL IT KISSIN' TIME CHINATOWN MY CHINATOWN GRACIOUS LOVE I'LL BUILD A BRIDGE (TO GET TO YOU) I'M THINKING TONIGHT OF MY BLUE EYES YOU ARE MY SUNSHINE RED RIVER VALLEY WHEN YOU LEFT AND CLOSED THE DOOR

#### PURE PLEASIN' COUNTRY DUSTY ELLISON

#### SIDE ONE SIDE TWO

CRA7Y

(BA41 / Millso Nolcon)

SUNSHINE LOVE OF MINE

IAMBALAYA (BML / Hank Williams)

(BMI / Jerry Parker)

CALL IT KISSIN' TIME

CHINATOWN MY CHINATOWN (ASCAP / William Jerome • Jean Schwartz)

GRACIOUS LOVE

Produced by JERRY PARKER Remix by RANDY MERRYMAN 1'LL BUILD A BRIDGE

(To Get To You) (BMI / lerry Parker) I'M THINKING TONIGHT OF MY BLUE

FYFS (Traditional)

YOU ARE MY SUNSHINE (BAU / Jummie Davis)

RED RIVER VALLEY (Traditional)

WHEN YOU LEFT AND CLOSED THE

DOOR (BML / Jerry Parker)

THAT WARM WARM NIGHT (BMI / Dusty Ellison • Glen Ellison)

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When I was a young boy, my brother encouraged me to play the guitar and sing, and I've been at it ever since; writing songs and recording for small recording companies.

With my own band, we played night clubs throughout the Los Angeles, California area for several years. I have made suest appearances on The Spade Cooley Show, Tex Williams Show and Smokey Rogers Barn Dance; also guest appearances with Cliffie Stone and Stuart Hamblen and special guest starred with Bob Wills and His Texas Playboys.

Liplay all kinds of music, especially country music, which I was raised on.

It was a pleasure to record these old and new songs.

Thank You Kindly,

Dusty Ellison

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SIDE A

HIGHER and HIGHER
MOONLIGHT SERENADE
I KNOW WHY
TUXEDO JUNCTION
HOT STUFF
CAN'T TAKE MY EYES OFF YOU

SIDE B

AIN'T MISBEHAVIN'
SOMEBODY'S KNOCKING
STAND BY ME
I DON'T KNOW WHY
BEGIN THE BEGUINE
IN THE STILL OF THE NIGHT

Sax, Clarinet, Harmonica — Frank Harvey Guitar — Fred DeFrancesco Bass — Vince Fay Drums — Tom Stutz Female Vocals — Barbara Howard

Recorded at Sterling Studios, Philadelphia Engineer - Ray Razzi sunshine

makes your day bright

RECORDS proudily introduces its series of SINGING SCIENCE RECORDS. We believe they are a unique landmark in young people's records and in science education . A remarkable combination of charming melodies and delightful lyrics, they contain an amazing amount of scientific information and delight the mind while they enchant the ear and the heart.

Worther Songs

#### WEATHER SONGS

Lyrics and text by Hy Zaret Music by Lou Singer

TOM GLAZER Tony Mottola Orchestra Directed by Hecky Krasnow

#### Produced by Hy Zaret

- Side 1 1. What Makes The Weather
- Where Is The Stratosphere
- The Water Cycle Song
- 4. Why Does The Wind Blow
- 5. How Clouds Are Formed
- 6. Warm Fronts, Cold Fronts 7. What Is Humidity
- 8. The Hurricane Song

- 1. Why is it Hot in The Summer
- 3 What Makes The Lightning
- 4. Stratus and Cumulus
- 5. Snowflake, Snowflake
- 7 What is Climate
- 8. What Makes The Weather, Reprise

. . . a most beautifully conceived and executed set of children's records; the best that I have heard. Some of the more difficult concepts of nature are taught in a way the child understands and will never forget.

> JOSEPH CREANZA, Director of Chicago Musical College of Roosevelt University

The singing science records introduce a wonderfully exciting motivational technique in science teaching that stimulates interest, promotes consystem of scientific phenomena . . .

... they learn the tunes and the words. They explore the meanings of the words and the ideas the words represent. They sing the songs, dance and try to express their ideas and feeling thru

pantomime and dramatization . . . There is a kind of emotional commitment that leads the child to sea, ch further and deeper.

DR. J. RICHARD SUCHMAN, College of delightful and instructive. As a science

teacher, I see in these records a most potent force for improving the science literacy of our nation. DR. MORRIS MEISTER, President, Bronz

Space Songs replaced almost every other school record we have. They always want to play it.

HAZEL LOCKWOOD, Hollis Hill School,

I couldn't be more enthusiastic. . . I only wish you could have been with me when I played the Dorothy Collins record for a group of fifth graders and followed it with a science lesson . . . all too often in elementary science we're so engrossed in the "what we are going to teach" that we lose sight of the attitudes of the learner, which have been found second only to intellect among the factors affecting learning. There are, of course, numerous ways to develop in children a pleasant association with science, and truly one of them is the record albums....

MILDRED BALLOU, Assistant Professor of Education, Ball State Teachers College, Muncie, Indiana

Last night I took the record home and played it and I think it is magnificent.

C. O. WRIGHT, Editor of Kansas Teacher In two decades of radio, I have rarely found so enthusiastic and wide-spread acceptance of a record. (Space Songs) It confirmed my original reaction that these songs were a genuinely creative contribution to the entertainment and educa-

tional fields. DAVID GORDON, Music Director, Radio

On my rounds to the different schools, I carried the record with me and played fire. Soon it was being used in the classroom, at assembly programs, and in clubs.

ESTHER MARCUS, Science Consultant,

TOM GLAZER, one of our foremost folk singers, is famous for countless delightful performmuces on young folks' records.

HY ZARET, who wrote the lyrics and text, and LOU SINGER, who composed the music. are two of the nation's most talented and versatile songwriters. They have won every major broadcasting award for their "Little Songs" and written many famous "popular" songs.

Cover art and design: Leo Lionni Science Consultant: Hy Ruchlis







12" LP MR 0316



MR 0316 \$1.95



12" LP MR 0370 \$3.95

12" LP MR 0312

### Tom Glazer



### Weather Songs

Lyrics & Text by HY ZARET

Music by LOU SINGER



Tony Mottola Orchestra

Produced by Hy Zaret

Directed by Hecky Krasnow

#### SIDE 1

- What Makes The Weather What is The Atmosphere
- 2. Where Is The Stratosphere
- 3. The Water Cycle Song
- 4. Why Does The Wind Blow
- 5. How Clouds Are Formed
- Warm Fronts, Cold Fronts
   What Is Humidity
- 8. The Hurricane Song

#### SIDE 2

- 1. Why is it Hot in The Summer
- 2. Highs And Lows
- 3. What Makes The Lightning
- 4. Stratus And Cumulus
- 5. Snowflake, Snowflake
- 6. What Does The Glass Of A Greenhouse Do
- 7. What Is Climate
- 8. What Makes The Weather, Reprise

Cover art & design: Leo Lionni

Science Consultant: Hy Ruchlis

#### WHAT IS "CLIMATE"

What causes a desert climate? Hot, dry air. What causes the hot, dry air? Here is one way: . . . Air goes up a mountain range, cools as it rises; the moisture condenses and precipitates. As the air goes down the other side of the mountain it is drier because most of the water has left it. The air heats up as it descends and water droplets tend to evaporate. The combination of hot, dry air creates a desert. This is the way deserts are made in the western part of the United States.

Latitude, prevailing winds and ocean currents

Mountains and the nearness to the sea Things like that determine what we call the climate

Determine what the climate of a place will

WHAT IS THE CLIMATE? IT'S THE AVERAGE WEATHER IN A PARTICULAR AREA WHAT IS THE CLIMATE? IT'S THE AVERAGE WEATHER OVER A PERIOD OF TIME

Averages of temperatures and rain occurrence

Calculated scientifically

Things like that determine what we call the climate

Determine what the climate of a place will be WHAT IS THE CLIMATE? IT'S THE AVERAGE WEATHER IN A PARTICULAR AREA WHAT IS THE CLIMATE? IT'S THE AVERAGE WEATHER OVER A PERIOD OF TIME

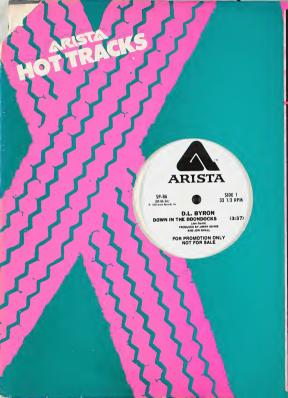
All over the earth today there are thousands of co-operating weather stations. Using barometers, hygrometers, anemometers, thermometers, rain gauges and other instruments, they gather valuable weather information.

Scientists are cooling clouds to produce rain and using various methods to try to stop hurricanes. They are also obtaining valuable information from earth satellites. Meteorology, the science of weather, is opening new frontiers in weather prediction and control, and every day we are learning more and more about . . .

What makes the lightning
What makes the thunder
What makes the rain and sleet and snow
What makes the weather, what makes the
weather

What makes the weather come and go

When you see an empty space Put a picture in its place



### DL.BYRON DOWNS 18.00 THE BOONDOCKS"

D. L. Byron—Lead Vocal Protector 4: Thommy Price—Drums Joey Vasta, Jr.—Bass Mat Lambert—Guitar Robert Sarzo—Lead Guitar with Billy Joel—Background Vocals (Courtesy of C.B.S. Records) Rich Cannata — Saxophone (Courtesy of the Billy Joel Band) Peter Wood — Keyboards (Courtesy of Antilles/Island Records) Produced by Jimmy Iovine and Jon Small

ARISTA 9 86

Engineer: Shelly Yakus Additional Engineers: John Jansen, Sam Ginsberg



**PRODUCED BY KRAZE** 





# WILLIAM B. COMPANY

WILLIAM B.WILLIAMS
presented by

### THE UNITED STATES ARMY RESERVE

Compatible-stereo music and talk with today's top MOR artists.

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Program #290 - MICHEL LEGRAND

Program #291 - PETER LEMONGELLO

Program #292 - PETER LEMONGELLO

Air Week of 11/ 7/76

Air Week of 11/14/76

Air Week of 11/21/76

Air Week of 11/28/76

FOR BOOMINUTES: Start at the top of the show and use our after the short musically play off 1000 minutes in Please close of the show locally. FOR ISOMINUTES: Cut past the first ten minutes of the record and start just after the play-off indicated at the spiral. FOR ISOMINUTES: Play the record as is the 23-minute show 6 complete in itself.

Unauthorized Use Of This Recorded Material Is Prohibited







### VIRGINIA BOLLINGER WHISTLES THESE FAVORITES

- 1. In My Garden
- 2. Kashmiri Sona
- 3. Ciribiribin
- 4. On The Road to Mandalay
- 5. Marning
- 6. Glaw Warm

- ). The Rasary
- 2. I Walked Taday Where Jesus Walked
- 3. Face To Face
- Medley, a. I Came to the Garden
   b. In My Heart There Rings a Melady
- 5. Whispering Hape
- 6. The Lards Prayer

Virginia began whistling before she could talk. She gave her first public performance whistling Pretty Red Wing and Tarkey in the Strum, in Palestine, Ohio. Her musical training includes the piano and clarinet. Five years of voice training developed her beautiful alto voice. She sings in church choirs and does a areal dead of solo work. Her whistling style is her own. She has a mastery of the technique of interpertive whistling, doing popular, semi classical and religious music. A musician listening to the preview of this recording romanked "I am reminded of Heifitz and his violin". Her whistling was the featured attraction recently at Commention Hall, Cleveland, Ohio.

Expression of gratitude and thanks go to Mrs. Dorothy Josselyn who so expertly accompained Miss Bollinger at the piano.

Original Recording by John D. Oren

Cover Sketch by Naomi Oren

Melodies Associates Union Road Box 275 Clayton, Ohio



# GLEN GRAY and the CASA LOMA ORCHESTRA



**JAZUM 32** 

#### JAZUM 32. Side 1

#### GLEN GRAY and the CASA LOMA orchestra

- 1. When I Pake My Sugar To Tea, mx. E-36497-A, Brun. 6085 (rec. 3-23-31)
- 2. I Wanna Be Around My Baty All The Mime, Mx. E-36500-B, Brun. 6085 (rec. 3-24-31) 3. White Jazz, mx. E-36502-A, Brun, 6092 (rec. 3-24-31)
- 4. I'm Crazy 'Bout My Baty, mx. E-36437-A, Brun. 6092 (rec. March 1931) ( \* ) 5. Alexander's Ragtime Band, mx. E-36498-A, Brun. 6100 (rec. 3-23-31)
- 6. Put On Your Old Grey Bonnet, mx. E-36499-A, Brun. 6100 (rec. 3-24-31)
- 7. I "Wanna" Sing About You, mx. E-36697-?, Brun. 6124 (rec. 5-18-31)
  - ( \* Both Delauney and Rust show the master number as E-36501 but our copy of the record has E-36437-A unmistakeatly stamped into the record)

#### JAZUM 32. Side 2

### GLEN GRAY and the CASA LOMA orchestra

- 1. Just A Flue-Eyed Blonde, mx. E-36699-?, Brun, 6124 (rec. 5-18-31)
- 2. It's Ame Girl, mx. B-36908-?, Brun. 6153 (rec. 7-6-31) 3. Dake It From Me, mx. E-36907-?, Brun. 6153 (rec. 7-6-31)
- 4. Pime On My Hands, mx. E-37241-A, Brun. 6201 (rec. 10-6-31)
- 5. If I Did'nt Have You, mx. E-37242-A, Brun. 6201 (rec. 10-6-31) 6. Black Jazz, mx. 37471-A, Brun. 6242 (rec. 12-18-31)
- 7. Maniac's Ball, mx. 37472-A, Brun. 6242 (rec. 12-18-31)

Delauney and Rust are in agreement as to the personnel on the records in this altum. The musicians are Joe Hostetter, Frank Martinez and Bobby Jones, trumpets, Pee Wee Hunt and Billy Rauch, trostones, Glen Gray, alto sax, Pat Davis and Kenny Sargent, tenor saxes, Clarence Hutchinrider, clarinet and alto sax, Mel Jenssen, violin, Joe "Horse" Hall, piano, Gene Gifford, tanjo, guitar and arrangements, Stan Dennis, tass, and Pony Briglia, drums. At this point in time, Gray, whose real name was Glen Gray Knotlaugh, sat in the saxophone section while Mel Jenssen stood in front and the tand was simply called the Casa Long Orchestra. The Land had incorporated in 1929 and Gray was the President. At a later date, Grav stopped playing and fronted the band which became known as Glen Gray and the Casa Loma orchestra.

The Casa Loma Orchestra was composed of possibly the friendliest and nicest group of men who ever played together in a touring tand but it was their faultless musicianship, precision execution and great arrangements that won them fame. Gene Gifford was possibly the test dance tand arranger of all time, a pioneer of swing arrangements and a master of tallads. Gifford's intricate swing arrangements were expertly performed by the precision Casa Loma brass, reed instrument and rhythm teams. There was too much arrangement and too much precision playing for some jazz crities who called the results "stiff." We do not care to argue with these critics. Some of the same critics have called the performances of Fletcher Henderson's land too loose and undisciplined and have said that Benny Goodman's performances of the same Henderson arrangements are "Letter" because they are executed with more discipline and precision. We will avoid the temptation to argue and just say that we think the Casa Lona Orchestra was great and that we like what they played.

This is early Casa Loma and the emphasis is on swing but the ballad influence is present. In the 1920's and early 1930's, ballads were played at a faster tempo than they were later. You can hear Pee Wee Hunt play hot tromtone when he was in his prime, the etullient Pat Davis who occasionally played great tenor sax, and Clarence "Hutch" Hutchinrider, one of our favorite clarinet players.

JAZUM records are produced and distributed by William C. Love, 5808 Morthumberland St .. Pittsburgh, Pa. 15217, USA. A catalog is available. Direct sale, dealer and distributor prices will be quoted on request. The best jazz from phonograph records, piano rolls, radio transcriptions, troadcasts, motion picture sound tracks, live performances and home recordings will be found on JAZUM records.

### Endless Love



### GREATEST

Fndless La Ross and Lionel Richie · Three nmodores · All This Love – El e · Love Child – Diana Ross and Le vyy Turn Diana Ross · Touch Me In The Morning-Diana Ross Robinson · I've Being With You - Smokey With You Im Never Been Born Again –

To Me-Charlene ·

Billy Preston and Syreeta

### Side One:

0 5010

### 1. LOVE CHILD -

Diana Ross & The Supremes

(Pam Sawyer, R. Dean Taylor, Frenk Wilson, Deke Richards)

Jobett Music Company, Inc. (ASCAP/Stone Agate Music Division (BMI)

### WITH YOU I'M BORN AGAIN† – Billy Preston & Syreeta

(From the Motion Pactors Soundtrack "Fast Brack") (David Shire, Carol Conductors) Check Gus Muse (BMI) (State Shire) Sand Conductors) (Sand Shire) Sand Shire (BMI) (Sand Shire) Sand Shire) Sand Shire Execution Proceedings

### THREE TIMES A LADY\*\*\*

Commodores

Jobete Music Company, Inc /Libren Music (ASCAP)
ODUCED BY JAMES ANTHONY CARMICHAEL & COMMODURE

### VE NEVER BEEN TO ME\*\* -

Charlene Ron Miller, Ken Harsch) Duemond Minne Cotto (BMI)

### 5. IT'S MY TURN†† -

Diana Ross
(From the Columbia Picture "It's My Turn")
(Michaiz Masser, Carol Bayer Sager)
Colgrans-Effi Masse Inc./Frince St. Masse (ASCAP)/
Unichappell Music, Inc./Begona Meladers, Inc. (BMI)
and Diagrams (Michael Masser)

### S i d a T w a

### 1. TOUCH ME IN THE MORNING\* -

Diana Ross
(Ron Miller, Michael Masser)

### 2. BEING WITH YOUTT -

Smokey Robinson

PRODUCED BY GEORGE TOBIN in association will MIKE PICCIRILLO for George Tobin Productions, In

3. ENDLESS LOVE°° – Diana Ross & Lionel Rich

(From the Motion Picture "Endless (#15"
(Lionel Richie)

(Victiman Many (ASCAP) (Admin) Phys Incorpor-USA)

4. ALL THIS LOVE -

El DeBarge with DeBarge

Jobete Music Company, Inc (ASCAP)
PRODUCED BY IRIS GORDY & EL Debarde
Executive Producer Berry Gordy

COMPILED & MASTERED BY JOHN MATOUSEK AT MOTOWN/HITSVILLE RECORDING STUDIOS, HOLLYWOOD, CALIFORNIA



### COUNTRY AND WESTERN SOUL

# FAYE TUCKER STERECORDS







SIDE A:
YOU'LL NEVER BE MINE AGAIN
SOMETHING TELLS ME
OUT OF YOUR HEART
MY HEART GETS ALL
THE BREAKS
IN THE PINES

DOWN IN THE VALLEY

SIDE B:
TRUE LOVE YOU CAN'T BUY
I'LL PICK UP MY HEART
AND GO HOME
YOU SAID I'D NEVER
LOVE AGAIN
BILL BAILEY
WE WERE BORN THE MOMENT
WE MET
RED BIVER VALLEY

PERSONNEL AND INSTRUMENTATION

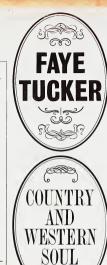
Saxophone Boots Randolph Bass Buddy Killen

Guitars
Kelso Herston
Pete Drake
Ray Edenton
Thomas Martin
Wayne Moss

Piano
Hargus Robbins
Drums
Murrey Harman
Harmonica
Charlie McCov

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Printed in U.S.A.



STEREO

FIME

RECORDS

5/2108

Faye Tucker was born in Athens, Alabama, 1940. At the age of eight her family moved to Chalando, Florida, and Faye started to sing on Station WJMW. As you can see, Faye started the career at quite an early age. When she was eleven, Faye moved over to WORZ and then she appeared regularly on WDRO at the age of Gourteen.

After her numerous years of experience on radio and TV, Faye branched out and began singing at the local clubs in and around Orlando. She immediately acquired a dedicated following and became one of Orlando's popular attractions.

Blessed with a keen sense of musicianship and an excellent sense of rhythm, Faye's quality is original and distinctive with not only a true country feeling, but also phrasing that is as good as that of any pop singer. It's not fair to compare her to any other pop singer, so I leave it to the listener's taste.

As stated before, Faye finally went to Nashvilla and the result was the first album abe ever recorded. The tunes were all carefully chosen, as well as the musicians who accompanied Faye. "YOU'LL NEVER BE MINE AGAIN" is a great opener which points out Faye's excellent pop quality. "SOMETHING TELLES ME," "OUT OF YOU'R HEART" and "TLLE OR UP MY HEART AND GO HOME" show off Faye's articulate country style, especially the way her notes face away and them come back again as if coming from nowhere. "TRUE LOVE YOU CAN'T BUY! Faye in the complete sweet more, while "BILL PALLEY" is a complete area can clearly in which Faye enable to look."

The balance of the repertoire projects Faye in the authentic country vein and afforts the listener a chance to hear a quality rarely heard today. Faye Tucker obtained that first break when she walked into Baddy Killer's office in Nashville, and Killen brought her to the attention of Bob Shad. Now she's on the road toward world-wide success. After hearing Faye on this album you'll have to admit that with her unione talent it will be a very short road.

 Artist & Repertoire
 Beb Shad

 Original Recording Engineer Selby Coffen
 Bal Diepold

 Mastering
 Hal Diepold

 Liner Notes
 Peter Sparg

 Production Coordinator
 Harry Ringle

 Album Coordination
 Arpena Spar

 Typography
 The Composit

 Album Design
 Moskof-Mort

 Printing & Enhvirories
 Globa Album

Cover Photograph

Hal Diepold
Peter Spargo
Harry Ringler
Arpena Spargo
The Composing Room, Inc.
Moskof-Morrison Inc.
Globe Albums Inc.
Bill Forabee



### LA MUSIQUE DE DUKE ELLINGTON

1. THE MOOCHE (e). (Ellington / Midls) Ed. La Fleur (Ellinaton) Ed. Mills Music Ltd. 3. BLACK AND TAN FANTASY (b) (Miley / Ellinaton) Ed. Lawrence Wright 4. BUGLE CALL RAG (c) (Pottis / Mills / Schoohell) Ed. Lawrence Wright 5. DIGA DIGA DOO (d): (Fields / McHugh) Éd, Lowrenco Wright

L. OLD MAN BLUES (6) (Ellington / Mills) Ed. Chappell Music Ltd. 2. IUNGLE JAMBOREE (a) (Rozof / Waller / Brooks) Ed. Lowrence Wooht / Mills Music 3. LAZY DUKE (b)

(Ellington / Miley) Ed. Mills Music Ltd.

(Ellinaton) Ed. Mills Music Ltd. 4. SYNCOPATED SHUFFLE (i) (Ellinaton) Ed. Mills Music Ltd. 5. ROCKIN' IN RHYTHM (f) (Elimaton / Carney / Mills)

6. GOIN' TO TOWN (6)

Ed. Lawrence Wright A MOOD INDIGO (f)

(Ellington / Mills) Ed. Chappell Lawrence Wright (n) Doko Ellipoton & his Orchoston-Duke Ellington: piano Bubbei Miley, Arthur Whetsol: trampettes Joe Nanton: trambono Johnuy Hodges, clausette, saxo alto et baryton-Harry Carney: clarinette, saxo alto et baryton. Barney. Biggird: clarinette, soxo ténor. Fred Guy: bonio - Lannie Johnson: austare Wellmon Broud: contrehasse Sonny Green: batterie Baby Cox. The Polmer Brothers: vocoux Enroustré à New York le 1<sup>er</sup> actobre 1928.

(b) Duke Ellington & his Orchestra: Duke Ellington: piano Jabbo Smith, Louis Metcalf, trompettes Joe Nanton: trambone - Otto Hardwick: saxo alto. soprono et baryton - Harry Corney: clarinette, saxo alto et baryton. Rudy Jackson: clorinetto, saxo ténor - Frod Guy banio Wellman Braud: contrebasse Sonny Green- battoria Enregistré à New York le 3 novembre 1927

(c) The Washingtonions Duko Ellinaton: piano Bubber Miley. Louis Metcalf: trampettes - Joe Nanton: trombone - Otto Hardwick - saxo alto. soprana et baryton Harry Carnov clarinette, saxo alto et baryton. Barney. Biggrel: clarinette, saxa ténor- Fred Guy banja Wellman Braud: controbasso -Sonny Greer: batterie. Enregistré à New York le 9 janvier 1928.

(d) The Washingtonians: Duke Ellington: piano - Bubbei Miley, Louis Metcalf : trompettes - Joe Nanton : trombane. Otto Hardwick, saxo altosoprano et baryton - Harry Carney: clarinette, saxo alto et baryton - Barney Bigard: clorinette, saxo ténor Fred Guy: banjo Wellman Braud: contrebasse -Sonny Green: batterie - Irvina Mills: voix. Enregistré à New York en mors 1928.

(e) Duke Ellinaton & his Cotton Club

Duke Ellington: prano Bubber Miley, Arthur Whetsol, Freddy Jeukins trampettes. Jae Nanton: trambane. Johnny Hodges: clarmette, saxo alto et harston. Otto Hardwick, soxo alto et alto et bouvton - Bouney Brookel - cloumette saxa ténar Fred Guy: banja Lonnie Johnson, quitare Wellman Broudcontrologism. Spany Green: betterin Enregistré à New York le 15 novembre 1928

(f) The Harlem Faatwarmers: Duke Ellington: prong. Arthur Whetsol. Freddy Jenkins, Cootie Williams: trompettes - Joe Nonton, Juan Tizol trombones - Barney Bigard: clarmette et soxo ténor : Johnny Hadges : clarinette, soxo alto et soprano - Harry Carney clannette, soxo alto et baryton - Fred Guy: hanin - Wellman Brand: contraborra Sonny Greer: botterie. Enregistré à New York le 30 actobre 1930.

(a) The Harlem Englwarmers: Duke Ellington: piona - Arthur Whetsol: trampette Joe Nanton: trombone -Barney Bigard: clorinette et saxo ténor -Fred Guy: banjo - Wellman Broud: controbasse Sonny Green: batterie. Enregistré à New York le 2 goût 1929.

(b) The Harlem Footwarmers: Duke Ellington: pigno. Cootie Williams trompette Joe Nanton, trombone Harry Craney: clarinette, saxo alto et baryton Barney Bigard: clarmette et saxo ténor Fred Guy: banso Sonny Green: batterie. Enrogistré à New York le 20 novembre 1929.

(i) The Hadem Footwarners: Duke Ellington: piano Arthur Whetsol, Fredely Jenkins, Cootie Williams, trompettes Joe Nauton, Juan Fizol trombones Barney Bigard, clarinette et saxo ténor Johnny Hodges: clarmette. saxo alto et soprano. Harry Carney clarinette, saxo alta et baryton. Fred Guy bania Wellman Braud, contrebuse Sonny Greer ; batterie. Enregistré à New York le 20 novembre 1929.

réé en 1918 dans le quartier noir de Harlem. le Cotton Club était devenu. dans les années 20, un des plus fameux cabarets new vorkais Il partageait avec le Kentucky Club les faveurs d'une riche clientèle blanche qui venait v

En 1927 Duke Ellington alors âgé de 28 ans, obtient grâce à son associé et impresario Irving Mills l'engagement de son orchestre au Cotton Club, prenant ainsi la succession du big band de Kina Oliver.

chercher un mélange d'exotisme

noir, d'érotisme, d'alcool et de

musique de danse.

L'orchestre devait jouer pour les danseurs mais il devait également fournir le décor musical des numéros de music-hall. D'où la profusion et la variété des arrangements et des compositions créés par le Duke à cette époque dont les plus célèbres demeurent The Mooche Black and Tan Fantasy, Rockin' in Rhythm, Bugle Call Rag, Mood Indigo... tous présents sur ce recueil.

Duke Ellington devait animer les soirées du Cotton Club jusqu'en 1932, à l'exception d'un vovage en Californie pour le tournage de «Check and double check» en 1930. Lui succédérent ensuite les grandes formations de Cab Calloway puis de limmy Lunceford...

Photo Harlingue Collection Roger Viollet Création albem : Pierre Marquette Disone gravé et pressé en France par PATTIE MARCONI III

"THE JAZZ CLUB" est une collection éditée por MUSIC Une division

de Pathé Marconi S.A. 2 run Lende Bothé 20400 Choton



For by grace are ye saved through faith; and that not of yourselves: It is the gift of God: Ephesians 2:8

ELIJAH ROCK - 4:13 Solo: Sandra Verner THE GIFT OF GOD - 4:32 NEVER FORGET - 4:35 LORD I THANK YOU - 6:25 Solo: Alicia Hunter

SIDE TWO LOOK AT GOD - 4:33 Solo: Rita Womack HE TOOK IT ALL TO THE CROSS - 3:22 ONLY GOD - 2:42 Solo: Rosalind Thomak ONE THING I HAVE DESIRED OF THE LORD - 4:32 "Narrator: Elder W. T. Greene



Affords senses by Monthle C. Hompships secure risk. AND OTHER GROSS will the by Warras Deviation of COGEST AND OTHER GROSS will be by Warras Deviation of CoGEST and OTHER GROSS will be below secure of CoGEST AND OTHER GROSS will be below secure of CoGEST AND OTHER GROSS will be below secure of CoGEST AND OTHER GROSS will be below the company of the COGEST AND OTHER GROSS AND OTHE

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The primary concern of the New Bethel Church of God in Olist Radio Concert Choir is that through their singing God full touch uplift and encourage you.





SIDE ONE.

HUMAN FOILET

MUST LOVE DOGS

THE FLIRT

LOW LIFE

UNSUBSCRIBE
FASHION WEEK
GIULIAN I TIME
THE LONG CON

GARY SUAREZ: VOCALS SETH DIAMOND: GUITAR AND BASS CHRIS COLUZZI: DRUMS

PRODUCED BY SETH DIAMOND

RECORDED LIVE IN THE STUDIO ON 16 TRACK ANALOG TAPE BY MARK OSPOVAT AT EMANDES STUDIOS BROOKLYN

MIXED BY SETH DIAMOND AT DOMESTIC BLISS STUDIOS BROOKLYN

MASTERED BY STEVE FALLONE AT STERLING SOUND MANHATTAN

ALL SONGS WRITTEN BY HUMAN TOILET. PUBLISHED BY NOAMJAMSKI MUSIC (ASCAP)

POET LAUREATE - GARY SUAREZ

FRONT COVER ART BY DAVID LIEBE HART HUMAN TOILET LOGO BY GRAHAM REZNICK LAYOUT AND DESIGN BY ALAN ROBERT

BLACK THIRTEEN RECORDING COMPANY B13-006

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JON GOIN

Waltz At Big Sky







### Waltz At Big Sky



Side One

Suite Ta The Waitz At Big Sky

Mountain Hymn

(Jan Gain, Larry Michael Lee)

Side Twa
In My Imagination

(Jan Gain, Larry Michael Lee)

Lullaby To Laura

(Jan Gain)

(Jan Gain)

Yau've Given Me The Laak Of Love (Jan Gain) Return Ta The Hameland Ca-produced by Larry Michael Lee and Jan Gain

All Instruments: Jan Gain Drum Pragramming: Jan Gain and Larry Michael Lee

Recarded and mixed by Larry Michael Lee at Leche Recarding Warkshap, Nashville, Tennessee

Mixing af "Suite to the Waltz at Big Sky", "Return to the Hameland" and "Dream Dance" assisted by Warren Petersan

Piana recarded at SyncraSaund, Nashville, Tennessee, assisted by Jahn Wiles

Digital editing by Milan Bagdan Analag recarding, digitally mixed

Mastered by Glenn Meadaws at Masterfanics, Nashville, Tennessee. Custam pressed an KC 569 Blend Premium Virgin Vinyl.

I wish to extend sincere thanks to the fallowing: The Classic Axe, Jae Glaser, JW Janes Guitars, Glenn and Margaret Meadows, Robin Mitchell, Byerry Music, Carner Music and Cartage, Phil Naish, Warren Peterson, Narbert Plutam, Daug Sarrett, Carla Saund, Profesund Saund, like Stubblefield, Studia Supply, Carl Tatz and Dave Willberras.

My deepest gratitude to Tany Brawn at MCA/Master Series far the appartunity to fulfill a lifelang deam

Thank you, Larry far your friendship, patience and willingness to take the extra step. Laura, your support and encouragement mean everything

Dedicated, with Lave, to Paul and Margaret Gain.

Art Direction: Simon Levy Design: Virginia Team Illustration: Bill Imhaff Back Caver Phata: Larry Dixon "Rules are being rewritten an all levels of life. I believe that we are entering lind a Golden Age, and returning lind a Golden Age, and dimensions of experience are available to those who are interested in expanding themselves to their full potential. This music is an expression of my Grathiude, and Love, for all Life."

Jan Gain has warked as a studia musician far artists such as Dave Laggins, Romino Hillsap, Michael Jahnsan, Nanci Griffith, Kenny Ragers, The Crusders and Hally Dunn. Teamed with praducer Larry Michael Lee, Jan waaves a colarful topestry of musical styles, including: "New Age" ambience, R&B, Pap, Fallk/Ethnic ambience, Contemporary Classical.







SRE1 SIE2
AJCHSO ROOTIERS
DAYE WAGER SCOTT GERROLD
ADRICHAGER SCOTT GERROLD
THE STRUCT HAW
DON'T WAGER SCOTT GERROLD
SKOWGHGE GHOTT DAKER
DAYE HAKER
DAYE HAKER
THE OLD WEST AT INSHIF
SCOTT GERROLD

Dave Harger - Alto Sax, Melodica, Pennywhistie - Scott Griswold - Keyboards Dave Brown - Guitars, Keyboards - Steve Trettel - Drums - Randy Venturini - Bass Keyboard Programming - Dave Brown, Neal Cappellino



Engineered by Tim Bomba Recorded at Long View Farm, North Brookfield Massachusetts. August 4-8, 1987 Assistant Engineers, Neal Cappellino, Marliese Quance, Kerry Rochr

Mixed at Blue Jay Studio, Carlisie Massachusetts August 9-19, 1987 Assistant Engineer: Mark Tanzer

Mastered at Masterdisk, New York

Cover Photo: View Finder Band Photo: David Schuster Printed: Sukolsky Brunelle Photographics Jacket Made in Canada Jacket Design by Elizabeth Tracy

Executive Producers: Music Men Ventures, Inc. Produced by Deve Harger Group and Tim Bomba

Special Thanks to Betty and Ralph, Dan, John, Sue and Kathe.

SEAT OF YOUR PANTS RECORDS

CONTACT: Dave Harger, 412-258-2523 Scott Griswold, 412-681-3363

### DAVE HARGER GROUP RELEASES FIRST ALBUM

DAVE HARGER GROUP, a Pittsburgh-based band of eclectic style, has announced the release of its first album, Radio Ranch. The band has five members and focuses on a high-energy sound using original material. The style of DAVE HARGER GROUP is a profusion of jazz, rock, new-age, and country elements.

Radio Ranch will appear in area record outlets today in the LP format, with the cassette format to follow in the near future. The album contains seven original instrumental pieces by two members of the band

DAVE HARGER GROUP has attracted a loyal audience through its many appearances in local jazz clubs, including Anthony's Jazz Lounge, Southside; Jazz on Liberty, Downtown; and Papillon, Greentree. The group was voted "Best Jazz Combo" by the In Pittsburgh Readers' Poll in 1987, and has been invited to play at the Three Rivers Arts Festival on June 19 as the warm-up band for Hiram Bullock.

The members of the group are: Dave Harger, alto saxophone, of Courtney, Pennsylvania; Scott Griswold, keyboards, from Shadyside; Dave Brown, guitar, from Dormont; Randy Venturini, bass, from Dormont; and Steve Trettel, drums, from Greentree.

The album was recorded in August 1987 at Long View Farm, North Brookfield, Massachusetts, a studio also used by the Pat Metheny Group, J. Geils Band, and Arlo Guthrie. The engineer and co-producer (with the group) is Tim Bomba, who has worked with Billy Cobham, George Duke, the Rolling Stones, James Taylor, and Carly Simon. Bomba recently engineered an album for the metal band Faster Pussycat.

Mixing was done at Blue Jay Studio, Carlisle, Massachusetts, and mastering at Masterdisk, New York City, by Howie Weinberg. The album was issued by Seat of Your Pants Records. The pieces composed by Dave Harger are "Alfonso," "Adirondack," "Snowshoe" and "Ghost Dancer." Those composed by Scott Griswold are "Frontiers," "The Old West at Night" and "The Straight Man."

Music critic Richard Schulz has noted the "energy and love of their music that the musicians delivered in full measure to the audience  $\dots$ "

[WQED-FM Sunday Arts Magazine, April 26, 1987]

DAVE HARGER, alto saxophone, attended the Berklee School of Music in Boston, Massachusetts and the Comish Institute in Seattle, Washington. In Washington he studied with ECM recording artists Gary Peacock and Art Lande. In addition to his credits with his current band, he has performed locally with guitarist Larry Corvell.

SCOTT GRISWOLD, keyboards, graduated from the University of Pittsburgh where he majored in music and studied classical piano with Natalie Phillips. He has performed locally with Herbie Mann and the Dwayne Dolphin Quintet. His other composition include an improvised piano piece, "Before I Knocked" for the Pittsburgh Dance Alloy, and "Marriza," which was recorded by Nathan Davis on his Faces of Love album.

DAVE BROWN, guitar, studied music at the University of Pittsburgh and Berklee School of Music, Boston. He played in the Middelheim Jazz. Festival in Brussels, Belgium, in 1985, and has performed locally with Larry Coryell, Herbie Hancock, Stanley Turrentine, and Lew Tabakin.

RANDY VENTURINI, bass, attended Duquesne University School of Music where he studied with Eric Kloss, Jeff Mangone, and Robert Leininger. He has performed locally with Modern Times. He played the string bass in the Pittsbrugh Youth Symphony for five years and in the Westmoreland Symphony Orchestra.

STEVE TRETTEL, drums, graduated from Ohio University School of Music as a performance major in classical percussion. He has performed locally with Modern Times and Rolando Morales and Forward.



### SIDE ONE

SHAKE GQ (3:30) SAD GIRL

GQ (3:03)
YOU SURE LOOK GOOD TO ME

Phyllis Hyman (4:15)
SHE'S GONE

Norman Connors (3:59) SOMETHING ABOUT YOU Angela Bofill (4:03)

BREAK IT TO ME GENTLY
Angela Bofill (3:53)
Total Side One

### SIDE TWO

FUNGI MAMA Tom Browne (3:59) CHARISMA

Tom Browne (3:42)

4157

LIST

Aretha Franklin (4:15) MAKE IT EASY ON YOURSELF

Michael Henderson (3:51)

Gil Scott-Heron (4:57)

The Best In Black Music The Whole Year Round



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Side A JUMP DITTY 12:30 HONEYSUCKLE ROSE 4:11

Personnel:
JOE CARROLL, Vocals
RONNIE CUBER,
barttone sax
TURK MAURO, tenor sax
MIKE MO,
bass clarinet
GREG KOGAN, piano
CALVIN HILL, bass
KENNY WASHINGTON.

Recorded live at Jazzmania Society, NYC June, 1978 Side B YES, SIR, THAT'S MY BABY 5:03 WAH WAH BLUES 5:03 WATCH WHAT HAPPENS 5:05 SCHOOL DAYS 9:59

'Personnal:
JOE CARROLL, vocals
MIKE MO,
tenor sax
HARRIS SIMON, piano
CALVIN HILL, bass
HAROLD WHITE, drums

Recorded live at Jazzmania Society, NYC April 1978



Produced by MIKE MORGENSTERN Cover Design: MARK LARSON Becent Photos: RAY ROSS Rescial Consultant: ALMA CARROLL

Joe Carroll was born in Philadelphia Nov. 25, 1915 and died at his home in Brooklyn Feb. 1, 1981. His fame was at its peak during his tenure as vocalist with the Dizzy Gillespin Big Band from 1949-1954, where his own scat elassics "Oo-shoohis own soat elassics "Oo-shoo-be-doo-be" and "School Days": among others, achieved popu-larity, Disay often joined him for imprompt seat duets that became high comie musical masterpieces. For a couple of years during the 60's, Joe was the main man with the Woody Herman Herd. His "star" fade in the intervoning weave until in the intervening years until his death at age 85, but not his talent. His talent matured and grew. He struggled to get topdrawer gigs and recording dates, and occasionally landed dates, and occasionary randed them, but more often than not suffered dry spells and having to work in very small clubs; sometimes with excellent musicians who were also forced to work small gigs, but often with inferior musicians who didn't even know the tunes. He became another "jazz legend" who was largely ignored. Had he lived a few more years, I'm sure he would have been "rediscovered" and enjoyed the recognition and opportunities that an artistentertainer of his stature

The wand to, because beyond his shullings personally and a fallin an an enter-fainer, he was a regularly impired by swing-reasoningting that was originally impired by swing-reasoningting power few Monorous was a reasoningting power few Monorous was limited in its range and swing-failed to the special power for the country of the country had to the made years place for the country had to the made years of the y

was due.

Our-roll, and the "man with the happy sound 50 scheen how to be happy, and he knew how to be happy, and he knew how to happy, and he knew how to give with what was inside him: a simple, irrepressable joy in making good missed. He was irresistably lowable offstage and on, where he made you make the work of the contraction of the worked at it, accorded the He worked at it, accorded the "make him happy," or "make "make him happy," or "make him know you like him" after his sciences to solve. What mustlated for the selection of the selection of the hast for such a weaker?

He was nieknamed Joe "Bebop"

And you'd here on Juny Diffy has to be one of the graduate sout decimants in history, as an accordance of the history, as a substitute of the property of the history of the

listen, so forget all of this and do what Joe Carroll would always say: "Have a ball, baby, have a ball: Miko Morgonstarn (Note: I am not now nor have I were been Dan Morganistra or Mark Morgansill)

easences. And this record, to

me, comes closest to capturing the rare essence that was, and is. Joe Carroll.

Now it's time for you to give it a

JAZZMANIA RECORDS
Pineapple Street, Dept. 7B
Brooklyn, N.Y. 11801
(718) 859-3579



### adiós a mi tierra EDUARDO ZURITA

### LADO 1

ALMA EN LOS LABIOS - Pasillo REPROCHE - Pasillo

VAN CANTANDO POR LA SIERRA - Yaraví

ALEGRIAS - Pasillo EL AGUACATE - Pasillo

AL MORIR DE LAS TARDES - Pasillo

LADO 2

SOMBRAS -Pasillo LAMPARILLA - Pasillo

LA CANCION DE LOS ANDES - Yaraví

ANGEL DE LUZ - Pasillo

ROMANCE DE MI DESTINO - Pasillo VAMOS LINDA - Pasillo

Grabado en: laysina Studios - Nueva York Por : Ing. Carlos Zaragoza Fabricado por : IFESA Dirección: Eduardo Zurita Co-producción: Remo Records-Candil

### LAS MELODIAS DE "ADIOS A MI TIERRA"

Alma en los Labios — Fco. Paredes Herrera
"Es un corazón enamorado que canta con el alma en los labios...
Cuando de nuestro amor la llama apasionada..."

### Reproche -Cueva Celi

"Y entonces, cuando rendida, ofrezcas toda tu vida perdón pidiendo a mis pies, como mi cólera es infinita en sus excesos. Sabes tú lo que haría en esos momentos de indignación?... ¡Arrancarte el corazón, para comérmelo a besos!

Van cantando por la Sierra — Tradicional

with cantando por la sierra — I rad 
"Mientras va muriendo el día 
se oyen fristes lamentos 
de hojaracas y de flores 
como si flevara el viento 
el eco de mis cánciones. 
La noche a soñar convida 
se dueme el viento en las flores 
silencio que está dormida, 
la dueña de mis amores. ."

#### Alegrías - Inocencio Granja -

"El color de los anacos correteando por el trigo la somrisa de los longos olvidados por un rato de sus penas". E. Zurita Al morir de las tardes — — José I. Canelos "Avecilla del huerto que entonando en tu canto una pena tan honda como el viento y el mar yo tambiém en mis noches de angustías y de llanto

Sombras -- Carlos Brito-

"Penumbra de dolor, azules horas como un olor de rosas y un adiós presentido.".

Lamparilla -- Miguel Angel Cazares
... Son las lágrimas, jugo misterioso. . ."

he rimado la pena de sufrir y de amar.

La Canción de los Andes -- Constantino Mendoza-

"Un pueblo refleja lo que su Historia ha sembrado, canciones melancólicas, mies de opresión y tristeza" E. Zurita

Angel de Luz —Benigna Dávalos—

". .El recuerdo y la ternura que inspiran al corazón de una mujer.". ."

Romance de mi destino — Gonzalo Vera Santos— Abel Romeo Castillo— "Todo lo que quise ye ture que dejarlo lejos, siempre tengo que escapame y abandorar lo que quiéro. Nadile como yo nació con destino marinero o destino marinero o le sines de lego que conso."

## THE LINCOLNS



SIDE ONE

THE MINSTREE BOY ....

(Ralke-Potnek)

PALLO PALLO (THE SHEIK OF MONTEGO BAY) 17 IN (The Lincolns/Wayne)

RIDE THE HIGH COUNTRY (24)

(Darby-Bassman) THE FOX (191) (The Lincolns)

KEVIN BERRY (242) (The Lincolns-Geller)

MANITOU (145) (Wayne-Edwards)

SIDE TWO

LITTLE ZULU BOY (HAMBA LALA) (2.32)

KARI WAITS FOR ME 12 141 (Gilkyson-Dehr-Miller)

HOT CRAWFISH 1150

BLUF MOUNTAIN 1998

(Gilkyson-Dehr-Miller)

SUMMER'S COME AND GONE (Gilkyson-Dehr)

POOR BOY 12361 (The Lincolns)





STEREO M5-7536







Court Photo, Yommu Mitchell

Today, there are more students and more willing audiences of folk music than ever before. One can hear songs performed singly and in groups in a variety of gathering places-outdoor festivals, barns, barns, coffee houses, clubs, theatres, universities, anybody's living room-depending on what you want to hear and where you choose to hear it. The modern folk singer has not necessarily 'ridden the rods', tumbled down from some obscure Appalachian mountain, nor enjoyed the comradeship of a jungle camp. The chances are he has gone to college, or is still going to college, and found his repertoire from books put out by John and Alan Lomax, Carl Sandburg, Ceeil Sharp, or from records by Woody Guthrie, John Jacob Niles, Richard Dyer Bennett and Burl Ives. So now it becomes a matter of interpreting these songs with a combination of pleasant sound and artistic simplicity which, in the face of ever-increasing competition. means that the folk singer has to be more than just good.

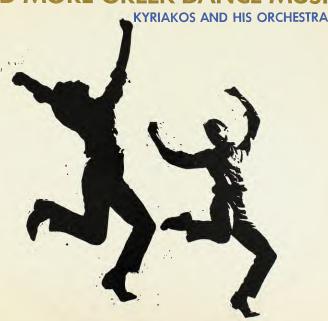
All of which leads me to my favorite group, who have all the qualifications of the avant-parde folk singer-only more so. The Lincolns have that special blend of friendship and harmony which (and I write nostalgically) finds itself so often in the formative years of college association. Although they had known each other for a long time in or around Champaign, Illinois, it was not until they attended the University, joined the same fraternity, that they realized what each could offer the other-and us-in the realm of folk sones.

Kirby Johnson, Rick Jarrard, Ed Wade and George Patterson form a fine looking group whose average age is 22, and they are all standing on the threshold of an extraordinary career in the kind of music they know and love best. Young as they are, they have managed to squeeze in a lot of experience after leaving college to bring their variety of beautiful songs to the public. This experience, which removes them far from the ranks of amateur groups, derives from concerts given at many Midwest universities, performances at Lake Tahoe, Disneyland Hotel, Estes Purk, Phoenix and, more recently, various clubs around Los Angeles, in addition to logging many hours on radio and television between trips. Although The Lincolns may never have studied law in Illinois, they came as close to it as they could

by using the name of a man who once practiced in their neighborhood; and I am sure that old "Abe" would have enjoyed listening to these song, as much as you will when you lean hack and hear their relaxine music. Notes by TERRY GILKYSON

w Julk singer, composer and leader of The Losy Riders, Terry Gillisson The Liarness and has been recommisse for earlier their career

# THEME FROM ZORBA THE GREEK AND MORE GREEK DANCE MUSIC







### THEME FROM ZORBA THE GREEK AND MORE GREEK DANCE MUSIC

KYRIAKOS AND HIS ORCHESTRA RECORDED IN EUROPE



Greek dance music has always had a special appeal for most people. Along with Italian music, it is the most popular foreign music being recorded today. Probably the most unique and odd sounding instruments are used by Greek ensembles and, this too, adds interest and color to this music.

More recently, an even greater interest in Greek music has been underscored by the picture in Carba The Greek". The critical praise showered on this picture included unanimous acclaim for the music. The highlight of the picture is, of course, the now famous Zirtaki dance performed by the film's star, Anthony Quinn. The dance music remains as unforegretable as Quinn's performance.

Leading off with this dance theme from "Zorba The Greek". Kyriakos and his Orchestha present some of the most exciting, authentic Greek dance music ever recorded. All the zest, the joyous rhythm that is inherent in Greek dances is conveyed by Kyriakos and his musicians. At times the joy, the excitement, is implied, at other times it builds as the dance tempo quickens until finally it overwhelms you.

Kyriakos and His Orchestra are renowned throughout the European continent. This new album serves to introduce the meetro and his ansemble to this country. The introduction fills the grooves of this collection with an infectious, irresistable dennee rhythm that is certain to move you out of your seat and on to the dance floor. You don't have to be Greek to appreciate the music of Kyriakos — you only have to enjoy dancing and the sound his orchestra creates.

"The Greeks had a word for it" — in this instance, the word is **dance** — and the dance never sounded more wonderful than it does in this program of Greek dance music. This shame was remainly received in mesopolaris caused and has been electrically specased are transpectation.

SIDE I
THEME FROM ZORBA THE GREEK
KYMATA
MIA FORA MONAHA FTANI
MIKRO TAXIDI STO YALO

MONAXIA

OTAN TIN NYKTA

SIDE 2 SYNNEFA PLATIA 3:07 BM1 I TAPINI 2:20 BM1

TSIFTETELI
2:57 BM |
EFTA EVODOMADES

ILIACHTIDA

EROTIKO 2:17 BMI

RECORD INDUSTRIA ASSOCIATION

4 CORNERS RECORDS, NEW YORK, N.Y. 10022





# una MAMMA canta una NINNA-NANNA

ITALIAN LULLABYS



NINNA - NANNA

MATTINATA

SANTA LUCIA

VIENI SUL MAR

CHITARRA ROMANA

SANTA LUCIA LUNTANA

LA PICCININA

CIAO, CIAO, BAMBINA

TORNA A SORRIENTO

Featuring the Voice of SALLY BIANCO

### UNA MAMMA CANTA UNA NINNA-NANNA

### featuring the voice of SALLY BIANCO

The beautiful sounds and sights of this world are many, but there is probably none more beautiful than that of a mother cuddling her child as she sings to him a lullaby.

Although the word "fullaby" is seldom used in reference to some of the selections in this album — their heritage from mother to child through the years leads us to believe that any song a mother sings to her child, can be called a "fullaby".

Tracing the origin of most lullabys is an impossibility. All religions have them. Every language has its own. No one ever seems to know how old they are. They all just seem to come from mamma.

The Iullaby, more than any other type of music, is music from the heart. It's warmth, sincerity and tenderness are so basic that an aura of holiness seems to surround it.

Although most music is composed, the deep beauty of lullaby's leads one to believe that they were never really "written".

The fullaby must have come into being together with the trees, the sky, the sea and the voices of birds. Only a mother, experiencing the indescribable closeness that exists when she is living through an intimate moment with one of her off-springs, could possibly be the composer of a true fullaby.

The Italian songs (Iullaby's) contained in this album certainly rank with the most beautiful. Gradually through the years they have became an intimate part of Italian life — a part of Italian folk-lore

The melodies and the lyrics may be altered slightly from one generation to the next but the tender quality within each remains the same.

In this album, we hear nine of the most beautiful and favorite Italian "lullabys" sung, of course, in Italian by Miss Sally Bianco.

For those who have, in their childhood enjoyed the great pleasure of hearing their mother sing them or their sisters and brothers to sleep, this album will recall many fond memories. It is an album which will add many tender moments to every Italian home.

#### ABOUT THE VOCALIST

Sally Bianco has been singing Italian songs all her life. We feel that her warm and sincere quality portrays the emotional closeness of a mother singing to her child.

## una MAMMA canta una NINNA-NANNA

ITALIAN LULLABYS



NINNA – NANNA

MATTINATA

SANTA LUCIA

VIENI SUL MAR

CHITARRA ROMANA

SANTA LUCIA LUNTANA

LA PICCININA

CIAO, CIAO, BAMBINA

TORNA A SORRIENTO

Featuring the Voice of SALLY BIANCO

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I A N T P



## THE GOODTIME WASHBOARD THREE



\* OAKLAND \* ORPHAN ANNE \* DON'T GIVE ME NO GOOSE FOR CHRISTMAS, GRANDM \* NO ONE LOVES YOU ANY BETTER THAN YOUR M-A-DOUBLE-MY \* UKEL-EL LADY \* WHY DO THEY ALWAYS SAY NOT \* SAN FRANCISCO \* F. GALE. \* WHO WALKS IN WHEN, I WALK OUT \* TAKE YOUR GIVE TO THE MOVES \* 10 RATHER BE A NEWSBOY IN THE U.S.A. THAN A ROLLERUN A FOREIGN LAND





#### THE GOOD TIME WASHBOARD THREE



HERE ARE LITERALLY THOUSANDS of songs from 1880 thru 1930 that have been wrongly forgotten. These old gems when sung with spunk and enthusiasm and a slight tongue-in-cheek attitude, have an ageless aura

about them. The GOOD TIME WASHBOARD THREE has dedicated itself to these songs and to the happy feeling they generate.

The GTWT is part jazz of the New Orleans-San Francisco variety; part folk music because of the instrumentation; and part vaudeville because of the sones and their style. From their huge collection of old sheet music and thousands of old records they have built a repertoire of over 200 songs and are adding "new" old songs constantly. Then too, they write songs like "Oakland" and "Don't Blame the P.G.&E., Pal."

In their instrumentation the banjo is obvious but the other instruments need some explanation; the washboard is a conglomeration of taxicab horns, oriental temple blocks, bicycle horns, cowhells and two washboards back-to-back. The design is original but washboards as musical instruments go back to the turn of the century when they were found in hundreds of New Orleans Jazz groups. The washtub is just that: an inverted washtub with a bass string ("A") tied to a hoc handle and secured with a knot through the bottom of the tub. Its history goes back to Africa where there are numerous variations found even today

#### ABOUT THE SONGS

1. "ORPHAN ANNIE"-This is the authentic theme song of the "Orphan Annie" radio show. This sone will bring back memories to all over 30 years of age who used to spend the late afternoons glued to the old Arwater-Kent radio.

2. "TAKE YOUR GIRLIE TO THE MOVIES"-The GTWT invented the introduction as a tribute to the old movies and their simple plots. The ending is a bow to Pearl White, Harry Houdini and all the other intrend souls brave enough to do serials

"DON'T BLAME P.G.&E., PAL"-This was written for Lu Watters and the group that was successful in stopping Pacific Gas and Electric from building a nuclear power plant at Bodega Bay in Northern California.

4. "No One Loves You Better Than Your M-A DOUBLE M-Y"-Another of the "MANIMY" songs which was written to cash in on Jolson's big hit. This song seems to capture all the naivete, charm and innocence that marks these songs.

5. "CRAZY WORDS, CRAZY TUNE"-Beautifully captures the atmosphere of Beatskin coats, flappers and pocket flasks. 6. "SAN FRANCISCO"-This is actually not very old although many believe it to be from the Barbary Coast days. It was written in 1931 for the movie of the same name

7. "WHY DO THEY ALWAYS SAY NO?"-Another upbeat "Smasher" with Dick Fagerstrom's up-state Vermont

accent featured on the breaks 8. "UKELELE LADY"-Done on the Ukelele.

9. "DON'T GIVE ME NO GOOSE FOR CHRISTMAS. GRANDMA"-This is an old Kobblers tune that features Wayne Pope's fantastic solo on a duck call.

10. "WHO WALKS IN"-This is a song that has the real feeling of the 1930's with strong overtones of Ruby Keeler. Jimmy Lunceford, Busby Berkeley and The Golddigger films.

11. "OAKLAND"-The GTWT single of this song sold over 12,000 copies in the San Francisco-Oakland area and got on the hit lists of both the Top 40 and the Rhythm and Blues stations

12. 'TO RATHER BE A NEWSBOY IN THE U.S.A. THAN A RULER IN A FOREIGN LAND"-An authentic 1919 World War I song that could be called a flag waver, Emperor Gene Nelson from San Francisco's KYA is added for an unbelievable solo on his famous "Loser's" horn

#### ABOUT THE GOOD TIME WASHBOARD THREE

Wayne Pope-Washboardist-Wayne's stage career began early when he was voted Wisconsin's "Most Beautiful Baby". He is art director for one of San Francisco's largest printing companies and aside from collecting washboards and watching for possible new sound effects, Wayne collects old advertisements, old printing type and old turn-of-thecentury printing.

Dick Fagerstrom-Banjoist-Numbered among his "show biz" successes are the facts that he was an original member of San Jose, California's "540 Boys" and that he is responsible for all the success the ukelele enjoys in San Jose today. Dick is an acoustical consultant, has a great collection of sheet music and is responsible for uncarthing many of the

Bruce Bratton-Washtubise-Bruce began by playing jug with the "Hot Damn Jug Band" but later switching to washtub and the now legendary "Palomar Jazz Band". He learned most of these songs from his tremendous collection of old 78's and cylinders and from songs his mother taught him. Bruce is a scientific illustrator for a laboratory at the Univetsity of California.

Emperor Gene Nelson-Although present in this album on just one tune, his unforgettable hotn playing will place and/or mark him for life. The Emperor can be heard on San Francisco's KYA each morning from 6 to 10 a.m. STAN BLV

#### SIDE ONE

ORPHAN ANNIE TAKE VOUR GIRLIE TO THE MOVIES (Kalmer-Leslie) Mills-ASCAP

DON'T BLAME P.G.&.E., PAL (Bratton-Fagerstrom-Pope) Circ(o-BMI

NO ONE LOVES YOU ANY BETTER THAN YOUR M-A-DOUBLE M-Y

CRAZY WORDS CRAZY TUNE (Ager Yellin Bornstein) ASCAP SAN FRANCISCO

(Kahn-Kaper-Jurmann) ASCAP

#### SIDE TWO

WHY DO THEY ALWAYS SAY NO? UKELELE LADY

DON'T GIVE ME NO GOOSE FOR CHRISTMAS. GRANDMA

WHO WALKS IN (Hoffman-Freed) Southern-ASCAP

OAKLAND (Bratton-Fagerstrom-Pope) Circo-BMI

I'D RATHER BE A NEWSBOY IN THE U.S.A. THAN A RULER IN A FOREIGN LAND

OTHER FANTASY ALBUMS OF INTEREST

3265/8004 "32 ALL TIME GREATS-THE GOOD OLD DAYS" San Francisco M & T Band

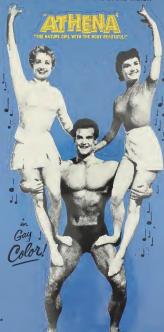
3270/8011 "30 BARBARY COAST FAVORITES"-San Francisco Harry 3273/8020 "YOUR FATHER'S MOUSTACHE, VOL. #1" Albert White Orchestra

3276/8023 "CONCERT IN THE PARK"-San Francisco M & T Band 3287/8029 "OUR LEADER-BANJO PICKING"-Paul Miller

3274/8010 "SPIRIT OF THE TWENTIES"-San Francisco M & T Band 3292/8040 "YOUR FATHER'S MOUSTACHE, VOL. #2" Albert White Orchestra

1965 BY FANTASY RECORDS, INC. + ART/DESIGN BY BALZER/SHOPES + TYPOGRAPHY BY JIM MILVIN

#### **ORIGINAL MOTION PICTURE SOUND TRACK**





JANE POWELL EDMUND PURDOM DEBBIE REYNOLDS VIC DAMONE LOUIS CALHERN

WILLIAM CHRISTIAM - EVELYN VARDEN - RAY COLLINS
WITHE BY WILLIAM LUDWIG and LEONARD SPIGELGASS
THE WASH MARKY AND RAY RAYER - THE STANK CREAT - THE REPROCESS

Written by WILLIAM LUDWIG and LEONARD SPICELGAS? Directed by RICHARD THORPE Produced by JOE PASTERNAK MGM Studio Orchestra Conducted by GEORGE STOLL

"TASTER THAN SOUND"

VOCALIZE
THE GIRL NEXT DOOR
I NEVER FELT BETTER
LOVE CAN CHANGE THE STARS
VENEZIA
IMAGINE
"The Doughter Of The Regiment"
CHACUN LE SAIT

Songs by Hugh Martin and Ralph Blane

#### CAST

#### The Sisters:

JANE POWELL Minerva... ... DEBBIE REYNOLDS Niobe . .... VIRGINIA GIBSON Aphrodite ... .NANCY KILGAS Calliope ... DOLORES STARR Medea.... ...JANE FISCHER Ceres .... .. CECILE ROGERS Adam Calhorn Shaw . . . .... EDMUND PURDOM Johnny Nyle ..... ......VIC DAMONE Grandpa Mulvain ..... .....LOUIS CALHERN Grandma Salome Mulvain . ... EVELYN VARDEN Beth Hallson ..... ... LINDA CHRISTIAN Mr. Tremaine ..... . RAY COLLINS .... CARL BENTON REID Mr. Grenville . . . . . ... HOWARD WENDELL Roy . .....HENRY NAKAMURA

 Ed Perkins
 STEVE REEVES

 "Mr. Universe" of 1917

 Miss Seely
 KA1 HLEEN FREEMAN

 Bill Nichols
 BICHARD SABRE



#### Synopsis

The athetic beauty of Athena Murkain (JANE POWELL) has young attorney Adan Shave (EMNID PORDOM) required, so the howes he will many her because the state say so. BERYMOLDS, and Adom Nyle (Viol CAMOME), alloof the Dobby-scores. Winning favor with the girts not only in and gymnatic states; their experience of the power of the powe



HE NATURE GIRL WITH THE BODY BEAUTIFUL!"

# JANE POWELL EDMUND PURDOM DEBBIE REYNOLDS VIC DAMONE LOUIS CALHERN



#### MUSICAL PROGRAM

6 Harmonize ... Louis Calhern, Jane Powe Vic Damone, Debbie Reynol: and Chori 7. Imagine ... (Reprise) Vic Damo:

Side 2

8 Love Can Change The Stars . . . Debbie Reynolds Jane Powel

11. Venezie
12. Love Can Change The Stars . (Reprise) Vic Damone
12. Love Can Change The Stars . (Reprise) Vic Damone
13. Harmonize . (Reprise) Jane Powell, Debbis Reynolds,
Vic Damone and the Entire Cast
14. LOVE CAN CHANGET THE STARS (END TITLE) (Reprise)

14 LÖVE CAN CHANGE THE STARS (END TITLE) (Reprise) Jane Powell, Debbie Reynolds, Vic Damone and Cast SONGS BY HUGH MARTIN AND RALPH BLAINE







#### "EL REDIL"



STEREO - MONO

EL REDIL ES NUESTRO PRIMER ALBUM EL CUAL INICIA NUESTRA APORTACION EN EL MUNDO DE MUSICA CRISTIANA. NOS REGOCIJAMOS AL SABER Y CON SUMO PLACER, PRESENTAR-LES A NORMA VEGA EL CUAL CON SU MELDIDIOSA VOZ LES TRACRA INSPIRACION Y GOZO CON SU INTERPRETACION TO TRACRA INSPIRACION Y GOZO CON SU INTERPRETACION DE TAM GLORIOSAS MELDIDIAS. ESTOS HIMNOS QUE AQUI SE HAN INCLUIDO SON UNA EXPRESION DE ALBANZA A DIOS, CANCIONES NUEVAS QUE PONEN NUESTRA ALMA EN CONTACTO CON EL TODOPODEROSO, PADRE CELESTIAL. LOS ADOLDOS A NUESTRO PEROPEROSO. PADRE CELESTIAL. LOS ADOLDOS A NUESTRO HERMANO CARLOS RAMOS, HERMANO CARDA Y ESPRITUAL DE NUESTRA HERMANA NORMA VEGA, LA CUAL LOS INTERPRETA ESPREANDO QUE ESTOS HIMNOS PUEDAN SERVIRLE DE ALIENTO ESPRITUAL, PARA SUS VIDAS.

#### MUSICOS

CARLOS POLIDOAR—Hawaiiana EUGENIO PEREZ—Segunda Guitarra EUGENIO PEREZ—Hija-Baja CARLOS RAMOS—Compasitar \*\* MANUAL PATINO—Arte

#### Side A . . .

- 1. EL REDIL
- 2. ESPERANZA
- 3. JESUS ENTRO EN JERUSALEN
- 4. TITULOS DE HIMNOS
- 5. FUE POR TI

#### Side B . . .

- 1. BIEN SABES TU
- 2. NINGUNO COMO DIOS
- 3. DOS PUERTAS
- 4. A TI ME HUMILLO
- 5. NO TE TARDES EN VENIR



L.P. 001

Dirija Sus Pedidos A: Carlos Ramos 85 Tompkins Ave-2a Tel.782-8249



# MEL'S PEARL MELTORME AND PEARL BAILEY

SIDE A

1. LONDON BLUES

2. ONE MORNING IN MAY

MEL TORME
3 HAITI BILLES

PEARL BAILEY

4. I'VE GOT THE WORLD ON A

STRING
MEL TORME

5. HONG KONG BLUES

SIDE B

 BETWEEN THE DEVIL AND THE DEEP BLUE SEA

MEL TORME

2 THE THRILL IS GONE

PEARL BAILEY

3. I SURRENDER DEAR MEL TORME

4. MY FUNNY VALENTINE PEARL BAILEY

5. DON'T WORRY 'BOUT ME

EXECUTIVE PRODUCER: DAVID ARNON

1978 DAVID ARNON





#### SIDE ONE







#### SIDE TWO

Mame Phoenix Brand New Gal Don't Cry, Sonny Boy Boardwalk This Is A Lovely Way Softly As I Leave You







# The Fuller Girl's Hit Parade

Side 1

ROBERT GOULET AS Time Goes BY EDDIE LAYTON California, Here Come TONY BENNETT TONY BENNETT TONY BENNETT ES AND LERP KLOART COME RAIO OT COME Shine THE FOUR LADS Breazin' Along With The Breeze Breazin' Along With The Breeze BILLIE HOLIDAY Night And Day \*

#### Side 2

ANDRE KOSTELANETZ
Heyl Look Me Over
MITCH MILLER
WO'R IN THO Money
RAY CONNEF
IL WAS A VEY GOOD YEAR
LES AND LARRY ELGART
A String OF Pearl's
EARL WRIGHTSON
Climb Every Mountain
LYNN ANDERSON
Take Me Home, Country Roads

#### FAT•N Truck Components

We hope you enjoy this parade of old and new favorites. They're brought to you by our famous Fuller girl who's been singing the praises of Fuller\* transmissions for years.

In 1973, you'll see each of the twelve songs listed above brought to life by the Fuller girl in Transmission Division ads. Each song says musically what customers have always said about Fuller transmissions: "They can't be beatt" Send for full information on our line of Fuller Roadranger\* transmissions. They're the kind you'il find gearing almost all of the big rigs today. Five to 15-speed transmissions available for on-highway, onoff highway or construction applications; for conventional or high torque rise engines.

Write Eaton Corporation, Transmission Division, 222 Mosel Avenue, Kalamazoo, Michigan 49001.





#### P-LPM-1024



## CANTA RAMONA GALARZA

#### FAZ A

- 1. MI DICHA LEJANA, Guarania (°)
- 2. EL JANGADERO, Cancián guaraní
- 3. MIS NOCHES SIN TI, Guaronia (°)
- 4. RECUERDO DE IPACARAI, Guarania
- 5. LA NOVIA DEL PARANA, Polco conción (°)
- 6. MI PROVINCIA GUARANI, Polco

#### FAZ B

- 1. INDIA, Guarania
- 2. REGALO DE AMOR, Guarania (°)
- 3. CORRIENTES CAMBA (Corrientes Negra), Chamamé
- 4. CARINITO MIO, Conción (°)
- 5. ANAHI (Leyenda de la flor del ceiba), Canción Guaraní
- 6. BUENOS AIRES YO TE CANTO, Canción (°)

#### Ramona Galarza, can su Canjunto

(°) Can acomp. de Orquesta - Dir.: Mita Garcio

Y paro cantinuar camplociéndose can la mognifica voz de Romona Galarzo, Odeán le brinda estos otras hermasos selecciones del folklare litoroleño en discos microsurca 33,1/3.

#### LDI-402 - LITORALEÑA - Romano Golarza

VIEJO PARANA \* YO NO SE POR QUE \* VILLANUEVA \*
LUNITA DE TARAGGI \* ALTO PARANA \* TU ROJO CLAVEL

BENDITO SEA \* EN MI PENSAMIENTO \* VIRGENCITA
DEL RIO \* KILOMETRO 11 \* LITORALERIA \* PENSAMIENTO.

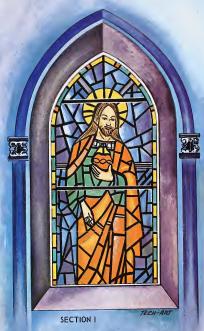
#### LDI-449 - MISIONERITA - Romono Golorza - Volumen Nº 2

RIO REBELDE • GALOPERA • MISIONERITA • UNA CANCION PARA TI • SAUCE • SE APAGO LA LUNA • CANCION DEL JANGADERO • NO QUIERO SER • AGUADORA • ESO ES CORRIENTES • INOLVIDABLE • EN MI NIÑEZ

## La Novia del Paraná

**VOLUMEN No. 3** 





# The Senior Choir of Calvary Baptist Church

6000 COMPTON AVENUE
LOS ANGELES, CALIFORNIA

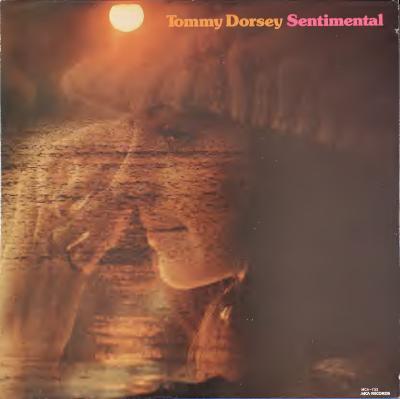
SECTION II

Lillie Scott, President

Rev. M.L. Scott, Pastor

Rosie Magee, Directress Carl Johnson, Guest Organist







MCA-732

#### TOMMY DORSEY And His Orchestra Sentimental

Side One

INDIAN LOVE CALL

(Rudolf Frimi-Otto Harbach-Oscar Hammerstein II) ASCAP · Warner Bros Music

BLUE AND SENTIMENTAL

(Jerry Livingston-Mack David-Count Basie) ASCAP - Bregman, Vocco & Conn, Inc. MUSIC, MAESTRO, PLEASE!

I'M GETTIN' SENTIMENTAL OVER YOU

(Tommy Dorsey Theme Song) (Ned Washington-George Bassman) ASCAP - Mills Music, Inc.

SENTIMENTAL ME AND ROMANTIC YOU (Richard Rodgers-Lorenz Hart) RMI - Edward R. Marks Music Corp.

Side Two

I WONDER WHO'S KISSING HER NOW

(Joe E. Howard-Will M. Hough-Frank R. Adams) BMI - Edward B. Marks Music Corp.

WUNDERBAR

(Cole Porter) ASCAP - T. B. Harms Co.

THE MOST BEAUTIFUL GIRL IN THE WORLD

ASCAP - T. B. Harms Co. THE TOUCH OF YOUR HAND

(Jerome Kern-Otto Harbach) ASCAP - T. B. Harms Co.

ONE KISS

(Sigmund Romberg-Oscar Hammerstein II) ASCAP - Warner Bros. Music F1973 MCA Records Inc.



## Young Lords



side one

STOP STOP GOOD TIMES TELECASTER SOMETHING FOR YOU WORLD ON FIRE side two

MATT'S TUNE PASSING TIME 1996 ONLY GIVE YOU EVERYTHING 1960 ONLY GIVE YOU I FI WANTED YOU



Jonathan Haft — Guitats and Keyboards Ralph Aulenta — Keyboards Ralph Flanagan — Bass Kerry Flanagan — Drums



Additional Musicians Mark Magidson Keith Hages Spyder Mittleman



1986 A Night in Turnito Rev.
 1986 A Night in Turnito Rev.
 1986 Jershion Hoff 12 Days, Missels BMILL
 1986 Jershion Hoff 12 Days Mel sacrety
 1988 Jershion Hoff 12 Days Hoff Rev.
 1881 Jangel William Hoff 12 Days Music BMI.
 1880 NNY GB V YOUNGERSHIP 12 Days Music BMI.
 1880 Jershion Hoff 12 Days

All rights reserved Magidson Rido Magidson Photography: Rido Magidson Track Studie Comer Design: "Debro Magidson Track Studie Comer Design: Ron Rickmon of Track

A Night In Tunisia Records

A INS



#### Zuaker City Jazz Records Presents ...

#### THE CHARLIE CHISHOLM'S BOSS-TET

### LIVE "COOKIN" AT THE CADILLAC CLUB

#### LINER NOTES

#### Statemen by: MR. GEORGE LYLE - WHAT-FM

After kind yield years of playing music for people to get up by ... I linaly asset do do liner notes for a friend and vivil know what? I haven't the slighest idea of how to be a "Alivays envised the guys who could rattle

effort.

Any way, it was with a feeling of confidence that I sat down to my OI vertil (plug) to knock out these notes for the second album by it prizeds — Charire Chisholia and his Boss-Tet. My all fair meeting with the group was several years ago when they put on a concert at I you'll never believe this! Cultural Center.

As Charlies past I sall through a progrem of really good sazz and enjoyed every minute of it. Having known Charles it wise a pleasure to meet the other members of the Boss-Tet encreasement Fannis Satinc panels Kenny Love. Flord Bracy whip puts down whole heaps of bass and furners Commy Prikatt. Satinc panels have and furners Commy Prikatt. Satince plants and furners Commy Prikatt. Satince plants are set to be set

that I wow which I like to help gleich for I on the property of the I had been as the non-professionals.

As already noted, I can't being about phrases like I rading Joseph or the I being about phrases like I rading Joseph or tell you that the time is 8.4% or 4/4 or however it is counted.— but when a skin man takes a solo, or the thrupfer resches for a good of the I being the

The Boss-tet was established in November of 1965 by Chrisholm and Frank Gatlin. It was formed to conserve as well as promulgate the Jazz Musician, thereby preparing him to enter into a new era of musical expression by personal application. Charlie Chisholm, is dedicated musician, has always believed in the principle of jazz as a cultural form. Me

Musician as a complete musician.

The quintet purposes are to carefully select the musical material to got a uniform sound, and to explore musician.

musical material to get a uniform sound, and to enhance the different characteristic feeling of each member. The quintet has talent and experience, as can be

#### PERSONNEL

CHARLIE J. CHISHOLM - LEADER - TRUMPETER AND FLUGELHORNIST Charlie J. Chisholm has been playing professionally for twenty-four years.

for bootsprider years, or "the "macrocard" reads "read these dece". This means he has been a been a form of "read these dece". This means he has been a macrolar to the property of the property of the best when the close labory dates, who Cottene, and best when the close labory dates, who Cottene, and body. Thomas Schwarts and Corris Aley, in the 24m body. Thomas Schwarts and Corris Aley, in the 24m body. Thomas Schwarts and Corris Aley, in the 24m body. Thomas Schwarts and Corris Aley, in the 24m body of the contract of the contract of the contract producted with a baseling certificate in theory and Chart a weet for to call with Edia" CV. Clearways! Chart a weet for the cold with Edia" CV. Clearways! Clear to weet for the cold with Edia" CV. Clearways! The contract of the cold with Edia" CV. Clearways! The cold with the cold with Edia" CV. Clearways! The cold with the cold with Edia" CV. Clearways! The cold with the cold with Edia" CV. Clearways! The cold with the cold with Edia" CV. Clearways! The cold with the cold with Edia" CV. Clearways! The cold with the cold with Edia" CV. Clearways! The cold with the c

statis: John Coltrane, Jamey Heath, Clifford Brown, Johnny Coles, and Specs Wright. Chartle owns and operates the Ousker City Jazz Recording Company, Inc. He, will probably heye more dues to pay for some

time. He's an intense, honest and sincere individual. This intensity, honesty and dedication is infectious, and is conveyed in the playing of his horn.

| SIDE ONE                                    |      |
|---------------------------------------------|------|
| INTRODUCTION - Lord Gass, M.C.              | Time |
| 1. Hobo Joe Joe Henderson                   | 9:44 |
| 2. Tribute To Brownie Louis Smith           | 6:39 |
| 3. Wade In The Water                        | 7:32 |
|                                             |      |
| SIDE TWO                                    |      |
| 1. I've Never Been In Love Before           | 8:48 |
| 2. Bayou Jimmy Smith                        | 7:15 |
| 3. My Delight Roland Kirk                   | 7:04 |
| 4. Closing Theme (Let Her Go - Hubert Laws) |      |
|                                             |      |

#### PERSONNEL

Charlie Chisholm - Trumpet, Flugelhorn

Frank Gatlin - Tenor Sax Kenny Lowe - Piano

Floyd Bracey - Bass Tommy Pinkett - Drums

Recorded, February 2nd and 3rd, 1968.

RECORDING ENGINEERS:

Roy Caldwell and Val Pistilli

COVER; Jeff Vauphn

MASTERING; Frankford/Wayne, Phila.

#### PRODUCED BY:

MYERS, CHISHOLM AND BROKER ENTERPRISE

223 S. 52nd Street

PHILA., PA.

FRANK (ATLIN — ALTO AND TENOR SACOPHOUSE From Gattin nicknamed the "Grating Gut" "Gatting Gut" "Gatting Gut" be terror sacophone because of the way the notes come out of his florm with such rapid driver and direction. Forsit, is discovered to the sacophone section of the sacophone such as the sacophone state of the saco

Frank has been playing professionally for sixteen years, and has played with Reds Garland, Bill Hardman

years, and has played with Reds Garland, Bill Hardman and Jimmy Heath. Frank is an extremely gifted musician and self

taught. Frank is congenial and unassuming. He is the epitoms of the modern juzz gentleman.

#### KENNY LOWE - PIANIST

Kenny is the newly added member to the quintet. It is a wonderful pleasure to have Kenny return to jazz,

Kenny studied piano at the Philadelphus Settlement School, with Natalia Kotowych, Paul Erfer and Maryas Felar of Temple University. He also studied composition with Romeo Cascarino, Joseph Castelad, Roland Wiggens and Fred Lewis. Kenny attended Combs College of

Kenny has performed with Chet Baker, Harry "Sweets" Edison, Lionel Hampton, Jimmy Heath and Terry Gibbs, He has been an accompanist for wellknown jazz vocalist, such as, Betty Carter, Arthur Pagestalist

#### Prysock, Irene Reid and Sarah Vaughan.

#### FLOYD BRACEY - BASSIST

Floyd Bracey is quiet spoken, steady and dependable, He has tremendous technique and there are plans to feature him on some special musical composition.

The early musical experience of the Baptist Church and Floyd's grandfather playing the guitar (down home style) made an early influence on his interest in music

and the guitar.

During his tour in the U. S. Air Force he decided to take the fourter personals. He obtained a Committee of the committee of

to take the guitar seriously. He obtained a Oscar Moore correspondence course.

After two years in the service he learned to play.

the guitar. Floyd later enrolled in Combs College of Music for two years. He studied harmony and theory and west studied harmony and theory and west studied on the guitar by Dennies Sandoli, During this time Floyd discovered the bass and within two months he was playing on the same playing the same playing

Floyd has performed with the Miles Davis Quintet and many trios, combos and big bands around Philadelphia. Floyd continues to grow. He has added another phase of

Floyd continues to grow. He has added another phase of music interest to his career arranging and composition.

#### TOWMY PINKETT - DRUMMER Towmy Pinkett is a well schooled percussionist.

He received his formal training at Music City, under the tutoring of Ellis Tollin and company. He is known by his fellow players as the "Decon", the conservative gentleman of jazz.

Based on his early musical efforts in the combos of Earl Stark and Zack Zackory and various big bends, he has picked up a profitable amount of experience which makes him able to develop a distinctive style.

He has a swinging drive and a pronounced best, that when the rhythmic drive of his heart functions, he maintains a continuous control over the band that keeps it swinging clear through.



# This is the album you've been waiting for! The Greatest Collection of Oldies put together in one album. John "R"

#### John Richbourg / 20 Oldies of the Past

John Richbourg is one of those entertainers whose real name is all but gone and forgotine. That's because he has made his Air-lias—the name he's used on WLAC's 50,000 wat powerhouse for a quarter of a century—a byword in general, and in the R&B word in specific. That "John R." 'Etle is like a crown for the air personality who has sold himself and millions of records for such mail order firms as ERNIC'S RECORD MART via his R&B deejay shows which beam into most of the states in America, plus a few assorted outside countries and U. S.

John R. probably never dreamed 25 years ago that his career as a radio actor in various serials would lead to the R&B field. And John's army of fans probably are unaware that their "leader" is not only a top radio personality but also a very active and successful music publisher and record producer as well. John founded Cape Ann Music as a sideline a few years ago.

It has gotten so big that it is almost a full time job. Actually, if John R. was one of those iron men who are capable of driving themselves almost all day and night, the music publishing and producing would have to be a full time gir.

John R. who has won his spurs as the man who plays the hits, has also won a name as a man who makes the hits. John got into the producing biz not too long ago and he is under contract with Sound Stage Seven Records to call the control room shots on sessions for such stars as Joe Simon, Roscoe Shelton, Sir Lattimore Brown, Sam Baker and others.

John's track record as a producer includes hits such as: Teenager's Prayer and Too Many Teardrops by Joe Simon and Strain on My Heart by Roscoe Shelton. to mention a few.

John R....a proven name in R&B. John R. proves that "the proof is in the pickin" with his selection of great hits from the past, appearing on this album.

Roger Scutt (Captain Midnight WKDA Radio)

#### SIDE A

TWIST AND SHOUT—Isley Bros.
RAINBOW—Gene Chandler
SO MUCH IN LOVE—Tymes
Ca
Genetic—Crests
Connatic
FANNIE MAE—Buster Brown
HUMAN—Tommy Hunt
I DON'T WANT TO CRY—Chuck Jackson
WY TRUE STORY—Jive Five
LET THE LITTLE GIRL DANCE—Billy Bland
SOLDIER 807—Shreilles

Russber (BMI) Conrad-Curtom (BMI) Cameo-Parkway (BMI) Coronation Mus. Corp. (BMI)

Fire (BMI)
Ludix Mus. (BMI)
Ludix (BMI)
Ludix (BMI)
Lescay (BMI)
d Glover (BMI)
Ludix Pub. (BMI)

#### SIDE B

TOSSIN' AND TURNIN'—Bobby Lewis
THIS IS MY PRAYER—Theola Kilgore
I NEED YOUR LOVIN'—

Sylvia Mus. (BMI)

Don Gardner & Dee Dee Ford Fast Pete (BMI)

THERE'S A MOON OUT TONIGHT—
Capris Rob-Ann-Maureen (BMI)

 KANSAS CITY—Wilburt Harrison
 Armo Pub. (BMI)

 TEARROPS—Lee Andrews
 Arc and G&H Mus. (BMI)

 SHAKE A TAIL FEATHER—Five Dutones
 V-P-Pac (BMI)

 VALARIE—Jackie & The Starlites
 Fast (BMI)

 MASHED POTATOES—Dee Dee Sharp
 Kalman (BMI)

 SAD GIRL—Jay Wilquins
 I.P.G. Mus. (ASCAP)

LOST NITE-LP-118



### **JOHANNES BRAHMS**

Liebeslieder et neue liebeslieder walzer

#### **LIEDER QUARTETT**

Ana-Maria Miranda, soprano - Clara Wirz, alto Jean-Claude Orliac, ténor - Udo Reinemann, baryton

Christian Ivaldi et Noël Lee, piano à quatre mains





#### LES JOYAUX DE VOTRE DISCOTHEQUE





#### FACE 1 23'21

#### LIEBESLIEDER WALZER, Op. 52 Rede, Midchen, allen liebes (ountuor)

- Am Gesteine rauscht die Flut (quntuor) O die Frauen (ténor et hasse) Wie des Ahends schöne Rôte (soprano et alto)
- Die grüne Hopfenranke (quatuor) Ein kleiner, bühscher Vogel (quatuor) Wohi schon hewandt war es vorche (alto) Wenn so lind deln Auge mir (quatuor)
- Am Donaustrande (quatuor) O wie sanft die Onelle sich (quatuor)
- Nein, es ist nicht auszukommer (quatuor) Schlosser auf 1 und mache Schlösser (quatuor) Vogelein durchrauscht die Luft (soprano et nito) 4'33
- Sieh, wie ist die Welle kinr (tenor et basse) Nachtigall, sie singt so schön (quatuor) Ein dunkler Schucht ist Liebe (quatuor)
  - Nicht wandle mein Licht (ténor) Es behet dus Gestriuche (onatuor)

JOHANNES BRAHMS

3'51

2'56

3'21

#### FACE 2 21'11

- NEUE LIEBESLIEDER WALZER, Op. 65 1. Verzicht, o Herz, nuf Rettung (quatuor) Finstere Schatten der Nacht (quatuor) 2. An ieder Hand die Fineer (sonrano) 4'54
- Ihr schwarzen Augen (hause) Wabre, wahre deinem Sohn (alto) Rosen steckt' mir an die Mutter (sporano)
- Vom Gebirge Weil'auf Well (quatuor) 3. Welche Griser im Revier (qua Nagen am Herzen fuhl' ich ein Gift mir (soprano) 4'33 Ich kose säss, mit der und der (ténor)
- Alles, niles in den Wind (soprano) Schwarzer Wald (quatuor)
- 5. Neln, Gelichter, setze dich (soprano et alto) 1\*12 Flammenauge, dunkles Haar (quatuor) 6. Zum Schluss (quatuor) (Gorthe) 2°48

#### 1\*28 Textes de DAUMER, Extrait de Polydora

LIEDER QUARTETT: Ann-Maria MIRANDA, soprano Jean-Claude ORLIAC, ténor Clara WIRZ, aito Udo REINEMANN, harvion Christian IVALDI et Noël LEE, piano à quatre mains

La présentation de cet album comporte un livret broché de huit pages illustrées dont le texte est de Rémy Stricker, traduit en anniois nor Charles Whatfield. This album includes an eight page illustrated booklet, with a presentation by Rémy Stricker, translated into English by Charles Whirford

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Habbor de July Moteo (Rosputin), y de Alfredo Gutiérrez (El Rebelde), significa recorrer dos caminos pletóricos de éxitos, dos corrientes musicales identificadas totalmente con sur respectivos pueblos, dos vidos dedicadas ol manejo y conocimiento de las roices folclóricos, o los loyendas y tradiciones de dos géneral.

Pero la olquimia maravillosa de lo músico, nos permite hoy saborear el resultado de unir éstos talentos, de acercar éstos caminos para convertirlos en uno solo, produciendo como resultado una extraordinaria fusión de los mágicos y alogres nitros domini uno "nitos melodiosas y romántico, notos did o r deón vallento 13 min mi palipitar de la tambora sumado a los tinos de los metidos, con las paricones y lugas del acordeón, más el cantar de las vores, conforman la mejor experienci i musicil y el convencimento de la hormandad y el convencimento de la hormandad

Estomos seguros en CBS que esta unión perdutará y no podemis menos que sentinos orgulissos de presentar al gran pueblo latino al Monje y Al Rebelde.

i B



LADO A

#### MOLENILLO ..1

- Julian Vargos
- Ganta JULY MATEO "RASPUTIN"

EL DICHARACHO 2
- Alfredo Guttérrez
Canta CHIOUI RODRIGUEZ

TITIGUAY .3
- Eliseo Herrera
- Canta . ALFREDO GUTIERREZ

(El Puntazo) - Calisto Ochoo -

LADO B

#### MERENGUE PA' AMANECE

Contr. ALFREDO GUITERREZ

2. EL PALO

Conte : MARCOS CAMINERO

3. LA MUCHACHITA

#### 4. LA RASQUIÑA

Conta : ALFREDO GUTIERREZ

la. Trompeto 'July Matee 'Ranguina'
2a Trompeto Domasyo Pocheco
San Alto Albanolo Mateo
Sano Alto Albanolo Mateo
Sano Alto Albanolo Mateo
Sano Tenoro Edunatio Mateo
Pano Niko Gonzalesa
Bajo Tosun Jedes Mantalo
Tenoro Gievenna Gonzalesa
Guno Indeo Mateo
Coco July Mateo 'Ranguina'
Coco July Mateo 'Ranguina'
Chuqua Rodrigusa ( Nandy Ranguina'
Chuqua Rodrigusa ( Nandy Ranguina'

Arregios
July Moteo
"Rospata"
"Rospata"
"Acordeón
Alándo Gutiérrez
Dur Musocal
July Moteo
"Rosputa"
Geabado en Estudios
Audiolab

Sto. Domingo

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## THE LONG HARVEST RECORD TO

EWAN MACCOLL & PEGGY SEEGER

SOME TRADITIONAL BALLADS IN THEIR ENGLISH, SCOTS AND NORTH AMERICAN VARIANTS



#### THE LONG HARVEST

**ZDA 75** 

Record Ten omplete text inside)

Traditional Ballads in their English, Scots and North American variants

suna by

#### PEGGY SEEGER and FWAN MACCOLL

Accompanied by Peggy Seeger on guitar, autoharp, 5-string

banio, Appalachian dulcimer and English concertina.

#### Side One

THE TROOPER AND THE MAID (Child 299)

Band 1 The Trooper and the Maid (Scots)

Band 2 Soldier Travelling from the North (N. American)
Band 3 The Trooper and the Maid (N. American)

RETSY

Eard 4 Betsy (N. American)

Bur d 5 The Brewer's Daughter (Scots)

THE KEACH IN THE CREEL (Child 281)

B 1 6 The Keach in the Creel (Scots)

#### Side Two

LORD THOMAS AND FAIR ANNETT (Child 73) and FAIR MARGARET AND SWEET WILLIAM (Child 74)

Band 1 Lord Thomas and Fair Annie (Scots)
Band 2 Little Marget (N. American)

Band 3 Sweet Willie and Fair Annie (Scots)
Band 4 Lady Margaret (N. American)

THE LOWLANDS OF HOLLAND (Child 92 appendix)

Band 5 Lowlands of Holland (English)
Band 6 The Lowlands of Holland (Scots)

Band 7 The Lowlands of Holland (N. American)

Control to most encouraging features of the current British following privals in the year hard for intelligent balled is being opposed up and exclored by a steadily increasing number of young singers. Audiences, too, be into manifest are remarkable familiarly with traditional balleds and it is not us used for those who sing in folk clubs to find themselves, after a performance, where the control of the prival of the size of the control o

Equally interesting, developments have been taking place in the field of education where, in the last two or three years, some county authorities have initiated balled study courses for teachers. At the same time, school textbooks of the prore-and-posetry type now include traditional balled texts as matter of course, and the growing practice of isasing LP discs along with textbooks has and the growing practice of isasing LP discs along with textbooks has another than the proving the property of the proving the province of the province o

There are, here and there, schools where music teachers regard the singing of additional ballads as a necessary creative discipline and there are even schools where it is the practice to call upon a number of the school folksong club to disultrate a history lesson with historical ballads of the period under discussion. In our Universities too, particularly in the newer ones, English faculty members are beginning to look upon the traditional ballad as a fit subject for serious study.

It was in order to satisfy the needs of this rapidly expanding ballad audience that the present project was conceived. It is intended that "THE LONG HARVEST will consist of ten 12" LP records—

approximately 8t hours of traditional ballads in their British and North American variants. In addition to demonstrating the richness of the ballad tradition these records will, it is hoped, explore literary parallels and common sources and, at the same time, draw attention to specific aspects of thematic deviation, types of textual change and musical variation.

Not all the ballads recorded are from Professor Francis Child's great definitive collection THE ENGLISH AND SCOTTISH POPULAR BALLADS. Here the choice of material has been made on the basis of whether a ballad has netred into tradition both here and in North America, and been subject to the same folk processes that operated on most of the ballads included in the Child cannot.

Another factor which has influenced the selection of Items is the singles' remailarly with the material. By an darge, both singles knew at least one item in each set of variants long before the project was embarked upon. This was not a when the single has been described by the selection of the selection of the selection of the selection of the when the single has had time to assimilate the stylistic numbers which ultimately effect the shape of a estatisticity performance. Such assimilation involves passing of the selection of the selection of the selection of the selection new and sometimes controlled on the selection of the selection of

Finally, as to the sources: Some of the pieces recorded here have been known to the singest from childhood and were learned from members of the family, or in Peggy Seeper's case from recordings of traditional singues. Some were learned described the singuistic sections are some series of field-recording of the control of field-recording of the control of the contr

The best collectors of field material have published the material exactly as they found it, and often excellent tunes are accompanied by inferior or fragmentary texts—or an excellent text has been found with no melody. In such cases, melodies have been taken from other versions or, as in several instances, made by the singer. The two American versions of The Elfin Knight will demonstrate admirably the necessity of collation in certain cases.

The singers wish to acknowledge their indebtedness to Professor Bertrand Bronson's grant work THE TRADITIONAL TUNES OF THE CHILD BALLADS. This magnificent work of scholarship has not only simplified the task of producing these recordings—it has helped to inform a new generation of English. Scots and American ballad singers as to the precise nature of an important part of their musical heritade.

@ Peggy Seeger and Ewan MacColl, 1967

Producer: Harley J. Usill. Engineer; Stan Goodall. Cover Design; Denis Turner,



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VIOLA CONCERTO
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STALIN **MARTIN LUTHER KING 5.41** 

> CHALKOUST THE POPE 4.33

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#### SIDE B

SPARROW MAE MAE 4.02

OUKE PORTRAIT 4.12

BLUEBOY RETREAT 4.33

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#### VOL. 2



#### SIDE A

SPARROW THE KING 6.25

STALIN **WAIT DOROTHY WAIT 6.10** 

OUKE TRUST YOUR WIFE 4.55

#### SIDE B

SHADOW WHAT IS LIFE 3.40

> CHALKOUST **IDENTITY** 7.14

SCRUNTER THE WILL 4.59

#### VOL. 3



#### SIDE A

SPARROW THE SLAVE 5.33

SHAOOW **UNWANTED BABY 4.20** 

STALIN SING FOR THE LAND 4.17

#### SIDE B

BLUEBOY **DEM BIG HEAD BOYS 4.29** CANARY

WICKET CRICKET 3.47 SWALLOW

MR. BENWOOD 3.48.

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SNOWFALL LITTLE DRUMMER BOY JAM CHRISTMAS TIME IS HERE (VIBES) (Vince Gizeraldi and Mendelson) Felfar ASCAP

The Little Drummer Boy Our finest gifts we bring, to lay before the King. I played my drum for him, I played my best for him La Rum La Lum Lum, Me and My Drum.

Produced, Arranged and Conducted by Vincent Montana Ir.

Recorded and Mixed at Sigma Sound Studios, Phila. Pa. Recording Engineered by Gene Leone Assistant Engineers Ronnie Distasio, Adam Silverman, Dave Sala Mixed by Gene Leone

Mastered at Masterwork Recordings inc., Phila , Pa-Mostered by Nimitr Sarlkananda Cover Art by Rosalle Distasi Art Direction and Design by Hal Wilson

Vincent Montana Jr.

Hissort Vibrahiarp, Lender Blodes, Puris, Cow Bell, and Shaker, Lanaba BX2 Southester.
No. 31 Star Leek. No. 20 Placelbe, No. 21 DBI. Hurp B, No. 7.1. Purise, No. B3 Surper Riss.

Tony Jones

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#### The Family Plan

was appealing. If wives were the new migring togethern state that

After bearing the valiety and versitlity of the comprised in



SIDE ONE

- 1. I DON'T KNOW WHY
- 2. I HAVE BEEN SET FREE 3. I'VE GOT MY HEART SET ON HEAVEN
- 4. CAMPMEETING TIME
- 5. PEACE IN THE VALLEY

#### SIDE TWO

- 1. HOW TEOIOUS AND TASTELESS
- 2. THE LIGHTHOUSE 3. THE BLOOD WILL NEVER LOSE ITS POWER
- 4 TRAVELON
- 5. HE KNOWS EXACTLY WHAT I NEED



CAMPMEETING SINGERS Box 531 - Dayton, Ohio 45401





## zambas para mi patria LOS FRONTERIZOS

- Lada 1 1, ZAMBA PARA MI PATRIA (A. Ramírez F. Luna)
  - 2. ZAMBA DEL CARBONERO (E. Madeo M. J. Castilla)
  - 3. LA SALAMANCA (Arturo Dávalas)
  - 4. LA ATARDECIDA (E. Falú M. J. Castilla)
  - 5, ZAMBA DEL PAÑUELO (G. Leguizamón M. J. Castilla)
  - 6. GUITARRA DE MEDIANOCHE (H. Guorany)
  - 7, LA FELIPE VARELA (J. J. Botelli J. Rías)
- Lada 2 1. PASTOR DE NUBES (Castilla ~ Portal)
  - 2. ZAMBA DE ANGASTACO (Partal Castilla)
  - 3, LA TRISTECITA (A. Ramírez O. Sasa Cordera)
  - 4. TRAGO DE SOMBRA (E, Folú J, Dávolas)
  - 5. ZAMBA DEL CARNAVAL (Gustovo Leguizamón)
  - 6. GUITARRA TRASNOCHADA (Arsenia Aguirre)
  - 7. LOPEZ PEREYRA (J. A. Cresceri)

DISCO ES CULTURA



SOLACEHT 181

C Olde H 3

Habitable Zone

Little Heavy

79B

Us vs. Them



& Side B J

Inverted Western Sky

From Above, I've: Come

The Tree Found Solace in the Leaf

Cloud Minder is Dave Sommer, Jason Baron, Evan Madden and Bob Stokes All songs written and recorded by Cloud Minder © 2013 Vince Tampio trumpets

Recorded and mixed by Bruce Howze at Red Planet Studios

Mastered by James Plotkin

Laward Horger and painting by Bob Stokes

HALDED

### THE CHADIFSTON DAYS



## HE CHARIESTON

The Charleston is described in Blom's Musical Dictionary as 'An American Dance stemming from the Foxtrot, of which it is a debased form', It was, apparently, first danced by negroes in 1923, but was really put on the map in Britain in 1925. when it was demonstrated by Annette Mills and Robert Sielle at the Hotel Metropole in London. In reality, its main value today probably lies in the fact that the word "Charleston" instantly conveys to most people some of the essence of 1920s popular music or, at least, the more extravert side of it.

Whilst there has always been 'entertainment music' of one kind or another over the centuries, the 1920s of our present century really saw the beginning of popular music as we now know it. The dance orchestra, with its saxophones, syncopation and novelty effects played a substantial part in popular music from 1920 to, at least, the end of the 1950s.

Happily we can today enjoy the supreme artistry enshrined in the magnificent records of the period, which preserve musical standards that can no longer be afforded since the social conditions which made them possible no longer exist.

Now to the recordings: here is to be found a tremendous variety of styles including Charleston rhythm, symphonic syncopation, vaudeville, instrumental solos and a delightful touch of 1920s period humour. We begin with a Charleston Foxtrot, Let's all go to Mary's House played, appropriately, by Jay Whidden at the Hotel Metropole (where the Charleston was first demonstrated). 'The Midnight Follies' was an immensely popular Floor Show centered around Jay Whidden's Band. Next comes a waltz, Laugh, Clown, Laugh played by Adrian Schubert's Band, a very popular American combination of the 'symphonic syncopation' variety - and, to follow, one of the very first records of the original tune, Charleston, played immaculately by the Edison Bell Dance Orchestra. 1920s humour is vividly evoked in I'm never seen a straight Banana, delightfully performed by one of the greatest American Vaudeville duos of the period. Forgotten now, the Happiness Boys, Billy Jones (1889-1940), and Ernest Hare (1883-1939). make most similar acts sound like amateurs. Their signing-off tune was That's my hap-hap-happiness. However, they are more famous for creating the expression "She knows her Onions", which was one of their binzest hit records. What did I tell va? is a Charleston Foxtrot marvellously played by the Savoy Orpheans with a vocal by Cyril Ramon Newton, A piano solo by Edythe Baker follows: Where's that Rainbow? from the 1927 show "Perry Ann". Bert Maddison led a large syncopation dance orchestra and High up in the Sky, played in an elaborate symphonic arrangement, is typical of his finest style. Under the Moon, a charming romantic tune, is handled with style by the Radio Imps (Tom Macey and Ed Smalle) fine American artists who bring us a taste of Vaudeville's Golden Days. To end Side One we have a selection of 1926 tunes played splendidly by the Coliseum Dance Orchestra.

Side Two of this compilation commences with another Charleston Foxtrot, Thanks for the Burgy Ride, played by Percival Mackey, with a slick, humorous lyric sung by Fred Douglas. Breezing along with the Breeze features the famous 'Revelers', much loved by the composer Delius, and aptly described by one writer as 'A Barbershop Quartet at Music Academy level'. These superbly accomplished artists were also known as 'The Merrymakers', 'The Singing Sophomores' and 'The Shannon Quarter'. They usually consisted of Lewis James (or Henry Burr), Franklyn Bauer (tenors), Elliot Shaw (baritone), Wilfred Glenn (bass), and the well known bandleader Frank Black (arranger/pianist or conductor). Black later conducted the NBC Symphony Orchestra. The Revelers sang vocals on many American dance band records. If I had a Talking Picture is finely played by Alfredo and his Band, at the time playing opposite Albert Sandler and his Orchestra at the then newly-opened Park Lane Hotel in London, Sandler playing tea-time light music, and Alfredo playing for dancing. He was not Alfredo Campoli, as some people seem to think His real name was Alfred Gill, and he later led a light orchestra. often playing in gypsy style (and costume). Russian Lullaby, a waltz, is beautifully played by Harry Bidgood and his Broadcasters, a very fine syncopation dance orchestra with a vocal by the concert baritone Arthur Vivian, whose real name was John Thorne. Harry Bidgood (1898-1955) was later known as Primo Scala, famed for his Accordion Band, and was the son of Thomas Bidgood, composer of the march Sons of

Another Charleston Foxtrot, Seven and Eleven, played in wonderful style by the Corona Dance Orchestra, is followed by Dainty Miss, a lovely piano solo by Raie Da Costa, a concert pianist who turned to popular music and died tragically in her late twenties in 1934. She came from South Africa and also led a band. Fortunately, in her short life, she made quite a lot of records. A great star, happily still with us, in Leslie Sarony, here accompanied by a big name star dance band. Harry Hudson and his Melody Men. My Wife is on a Diet brings us still more 1920s period humour, complete with a reference to the Chancellor of the Exchequer of that time (1929), Philip Snowden. This is a minor masterpiece of performance and production. Another item by the famous Savoy Orpheans, this time a One-Step, is Barcelona. Finally we have another selection of tunes Electric Flashes of 1926 played by Ronnie Munro and his Dance Orchestra. Some people will remember him on post-war radio with his own light orchestra, and also as conductor of the BBC Scottish Variety Orchestra.

HESTNUT RECORDS LTD., 48 High Street, Pembury, Kent. TN2 4NU.

Davies, Sieve design: Allen Dunkley, Issaed in association with the VINTAGE LIGHT MUSIC SOCIETY 4, Huvest Bank Road, West

Notes by STUART UPTON 9 Electric Plantes of 1926 - Selection

- Laugh, Clown, Laugh Walts (Fronto) (with social refrant)

- The Happwess Boys (Ernest Hare & Billy Jones, pieno acc
- What did I tell ya? De Sylva, Donaldson (with vocal refram)
- Where's that Rambou? (From 'Peggy Ann'') (Rodgers)
- High Up in the Sky (E Pola) (with vocal refrain)

- Latest Dance Hits (1926) Selecti
- - Coliseum 1951 C-43-E/C-45-E (2 sides) (Rec e June 1926)

#### 1 Thanks for the Buggy Rule (Buffano) (untb vocal refront)

- Edition Bell Radio 1299 89614 (Rec November 1929)

- Royal G8063 A.145 (Rec Oct 1923)
- Parlophone R3534 E1797-2 (Rec c, Apr 1928)
- My Wife is on a Duet (Tobus, Bennett) (The "Dusly Mail" Controly Song)
- Barcelona One Step (Folchard Evens)
- IBNV 85149 868280 I (Rec 19/4/26)
- and Surry, Meet we tought in Dreamland, Oh! Charley, take it show) Ronnse Muuro und his Dance Orchestra
- Purlophone L5882 E888-2 & E889-2 (2 sides) (Rec. c Nov 1926)





#### SIDE 1

- 1. Cherish The Association
- 2. Precious And Few Climax
- 3. End Of The World Skeeter Davis
- 4. Never My Love The Association
- 5. Come Back When You Grow Up Girl Bobby Vee

#### SIDE 2

- 1. Last Kiss J. Frank Wilson
- 2. Mr. Blue The Fleetwoods
- 3. My Special Angel Bobby Helms
- 4. Please Help Me, I'm Fallin' Hank Locklin
- 5. Right Or Wrong Wanda Jackson

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## the Callahans



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Sit back and get ready to be blessed by God as you listen to the Collabors sing, for it is to God's glary that this album has been made.

> I've Got a Brand New Song What Jesus Did for Me There's Never Been o Man Like This Man Lord If I Didn't Have You He'll Never Fall to See You Through He Still Lives Today Who's Gonna Call Him Lord Proise Ye the Lord G# 1983

Side One Side Two Freedom of on Eagle Think I'm Ganno Hold On Just a Little Bit Lanner

Composer-Raleigh Collohon Photographer-Steve Rigor Art Direction and Design-Bill Forror Recorded or Hillrop Studios, Noshville, TN Principal and Remix Engineer-Kevin McManus Grophics-Color System, Inc. Printing-Miller Grophics Pressing-Dixle Press

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A Brand New Song



## Gkarles Sparks Duet



MANY THANKS TO JAMES HUDDLESTON FOR HIS MAKING THIS ALBUM POSSIBLE.



#### SIDE ONE

I JUST WANT TO THANK YOU LORD BELLS OF JOY NEARER TO THEE SINS DARK VALLEY (Written by Rev. George Peace) THE LIFE HE ENDURED

#### SIDE TWO

HE WILL TAKE ME THROUGH IT ALL
(Written by Elmer Summers)
I BELLIEVE HE'D GO TO CALVARY FOR ME
ROSE AMONG THE THORNS
HE GAVE ME A SONG
(Written by Charles Sparks)
OLD TIME PREACHER MAN



It is an honor and a privilege to dedicate this album, to my mother-in-law, Mrs. Stella Miller who has been a great light and help to me and encouraged me so much. Rev. Charles Sparks

Charles Sparks, lead singer of this group, and his wife, the former Mildred Miller, became children of Christ and were baptized by the Reverend Hudon Overbay twenty years ago. Charles is now an ordained Baptist Minister, father of one son and two daughters, the oldest daughter Kathy, has been singing with her father for the past ten years. This is their first attempt at recording an album.

The accompaning musicians: Edward Sharp, pianist: Ronnie Wilson, rhythm guitar: Kenny Humphery, bass: Homer Wooten, electric guitar: are all dedicated christians and for many years have been of great help to the congregation of my church. It is with extreme pride that I have been allowed to introduce this album, I am sure it will be a blessing to everyone who listens carefully to the words of these songs.

Pleasant Ridge Baptist Church La Follette, Tennessee 37766

> Recorded at: Jewel Recording Studios 1594 Kinney Avenue Cincinnati, Ohio 45231 (513) 522-9336

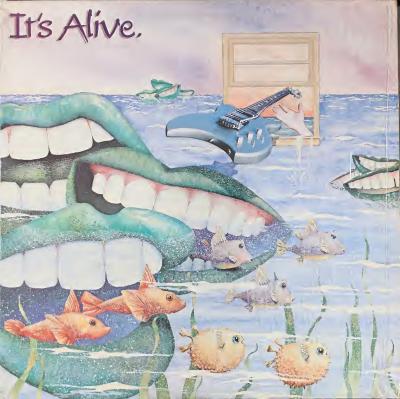
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Rev. Charles Sparks 407 East Walden La Follette, Tennessee 37766 Phone (615) 562-5171





#### SIDE DNE

can feel your minds concealing

I didn't mean the words that way

You're atways dencing the same dance



CASTAWAYS The world inside ourselves Make expretnice move alower Archer space and time R's rust a ned away.

Chesing lights in the righttime. The other side of day
Throns could be so right if distants could be Something we could get to

The mind goes where you take it

And when you sleep toright

Caught between the right and day.



STAND IN YOUR WAY Gid Look spreading to say You're losing me your only trend So your little heart won't brook

And I liptoe through your moods Glis my sandy's at stoke



in through with talk if you want to walk Be you took our love and happy home Loan't stand this pain no more as all a drag, just peck your bag And I won't stand in your way



AMERICAN FAMILY All we need, we gotto jump back jump back. Take it all, take it all in sinde All we need, we gette jump back jump back Take if for, take if for a ride.

Doddy goes to sk Mema sisys up all clone Deddy goes to sleep

Mama's never goin' home Deddy goes to sleep end discens

All we larger, we gotto leke time make time Let it go, let it go every All we need, we gotte toke time make time.

Dedity goes to sleep Mame stays up of sions Buddy goes to steep

Danity goes to sleep Mama's never goin' home Daddy goes to sleep and dreams Someone wake up daddy, Morrany's on the phone



I don't think IT stay here, stay here

I told you not to leave my sight

don't think Til stay here, stry here

Maybe, just maybe it's elve

John Lennon and Paul McCartney IT'S ALIVE Engineered by Glern Barrett Recorded and moved at Morning Star to all my tie cant seen nothing like it

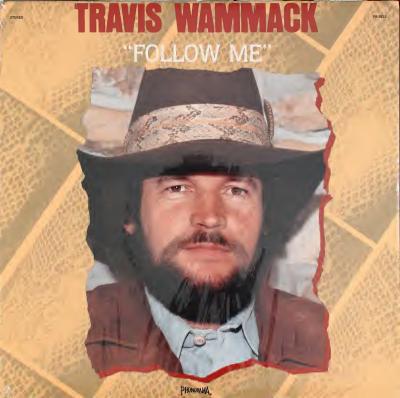
TICKET TO RIDE

All songs composed, erranged and performed "Ticket To Ride" composed by J Lennon

Cover guiter courtesy of Audric Jankauskas, Luther of AUJAN GUITARS

This album is levingly dedicated to John Denno and the memory of Kevin Joyner

A RyZec Production



STERED PRISESS



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GREGORY WALKER, PHILLIP INGR41/11 and NOR1/14N DOZIER



"IS THAT THE WAY TO YOUR HEART"

IS THAT THE WAY TO YOUR HEART O

Written by Jeff Day Arranged by Bill Cuomo Keyboards: Bill Cuomo

Guitar: Paul Jackson Jr.

Lead Vocal: Norman Dozier

Percussions: Paulinho Dacosta Chorus: Maxi Anderson, Marlena leter

MYSTERY GIRL

Written by Glen Ballard & Brock Walsh Arranged by Bill Mevers Keybuards: Bill Mevers

Guitar: Charies Johnson Percussions: Mike Fisher Simons: Vince Colaiuta Chorus: Maxi Anderson, Darryl Phinnessee,

d

Horns: Dave Boruff, Brandon Fields, Gary Herbig Phillip Ingram Lead Vocal : Phill Perry

#### **HOW TO HANDLE LOVE**

Written by Jeff Day Arranged by Randy Waldman Keyboards: Randy Waldman Guitar: Paul Jackson Jr. A. Gultar: Dann Huff Bass: Neithan East Drums: Ed Green

Percussions: Mike Fisher Sax Solu: Mike Acusta Chorus: Maxi Anderson, Mariena Jeter Lead Vocal: Phillip Ingram

#### LET'S PRETEND Written by Guy Thomas & Ariene Matza Arranged by Guy Thomas

Keyboards: Guy Thomas Keyboards: Bill Meyers Gultar: Guy Thomas A. Guitar: Dann Huff Percussions: Mike Fisher Frumpet Snlo: Judd Miller Chnrus Maxi Anderson, Marlena leter, Darryl Phinnessee Lead Vocal: Gregory Walker & Lurne Gritlin

#### SONG IN BLUE Written by Kohji Tamaki & Norman Dozier Arranged by Robben Ford Keyboards: Russell Ferrante

Lead Vocal: Norman Dozier

Keyboards: Bill Meyers Guitar: Grant Geissman Drums: Carlns Vega Bass: Neithan East

#### THE MUSIC INSIDE YOU

Written by Steve Belkin & Patrick Mathews Arranged by Randy Waldman Keyboards: Randy Waldman Guitars: Paul Jackson Jr. Bass: Neithan East Drums:Ed Green Percussions : Mike Fisher Flute & Sax Solos: Joel Peskin Chorus: Maxi Anderson, Marlena Jeter Lead Vocal Phillip Ingram

> PRODUCED BY KAZU MATSUI Executive Producer: Harry Kaneko Recorded at Studio Sound Recorders Recording Engineers : Alan R. Hirshberg and Les Brockman Additional Recording by Hal Hellerman and Boby Macias

Mixed by Alan R. Hirshberg

Assistant Engineers: Paul Larson and David Koenig Mastered by Eddie Schreyer at Capitol Records Cover Design: Kazuya Enomoto for Ken Tanaka Designs Front Cover Photography: Pete Saloutos/After Imace Back Cover Photography: Masashi Kudo



#### Written by Jeff Day Arranged by John Barnes Keyboards: John Barnes

Keyboards: Derek Nakamoto Keyboards:Bernaby Finch Keyboards:Bill Meyers A. Guitar : Dann Huff A. Bass: Kevin Brandon Percussions: Mike Fisher Solo:Billi Meyers Chorus: Maxi Anderson, Marlena Jeter Lead Vocai: Marva King

ı

#### Arranged by Robben Ford & Scott Martin Horn Arranged by Bill Meyers Keyboards Bill Meyers **FIREFLIES**

Keyboards: Bernaby Finch A. Guitar: Scott Martin Bass: Ahraham Laboriel Dass, American Drums: Ed Green Percussions: Mike Fisher Sax Snio: Dave Boruff Hnrns: Steve Madain, Chuck Findley, Inhn Liotine Flutes: Dave Boruff, Joel Peskin Chorus: Maxi Anderson, Marlena Jeter Lead Vocal: Gregory Walker

ARIANA

Written by Scott Martin

I would like to thank all the wonderful musicians and writers whom I respect so much, and without whose enthusiasm and special efforts this project would not exist, I dedicate this album to my niece Moe, and to Jeff Day's tiny son Christopher T. Day.-Kazu Matsui

Written by Kazuyuki Ito & Kim Dodgson Arranged by Derek Nakamotu

Keyboards: Derek Nakamrito Keyboards: Juhn Barnes Guitar: Charles Fearing Percussions: Mike Fisher Chorus Maxi Anderson, Darryi Phinnessee, Phillip Ingram Lead Vocal: Phill Perry

#### DON'T YOU KNOW THAT Written by Guy Thomas & Steve Wood Arranged by Guy Thomas & Steve Wood

Keyboards : Steve Wood Keyboards : Guy Thomas Guitar: Guy Thomas Percussions: Mike Fisher Sax Solo: Mike Acosta Shakuhachi: Kazu Matsui Chorus: Maxi Anderson, Damyl Phinnessee Marlena Jeter

i ead Vocal: Guy Thomas

#### **BREAK AWAY GENTLY** Written by John Barnes Arranged by John Barnes Keyboards: John Barnes

Keyboards: Derek Nakamoto Bass: Abraham Laboriel Drums: Ed Green Percussions: Mike Fisher Kotn: Kazue Kudo Shakuhachi: Kazu Matsui Lead Vocal & Chorus: Marva King



Fig. 1986 Resport Records, Ita.



#### LIVE ONE-MAN SHOW!!



## JACKIE LEE

Mr. Hot Piano"

SIGHTS AND SOUNDS are the key words to best describe the truly great tolents of the amazing JACKE LEE. Internetionally known as "Mr. Hot Piano", his consistant successful tours of the finest plant clubs, therets and TV shows in the United States, Canada and the Far East have brought him worldly occlaim as a musician-performer, entertainer and recording artist.

Critics acclaim JACKIE LEE as "America's Greatest Piano Showman", and that no other 'single act' energetically performs with as many visual instruments and dynamic rhythmic effects ployed simultaneously surrounding the piana keybaard.

The purpose of this live performance album is to catch the enthusiasm of "Mr. Hot Piano's" mony creative moods and most papular audience requested tunes.

JACKIE LEE is totally at home, whether it be a One-Man Musical Show as SIDE ONE features The HOT Side, or a complete dance set consisting of nostalgic songs, such as SIDE TWO, The WARM SIDE

His sparkling personality plus talent makes for an unbeatable combination — you must see him to believe it.

LOOK OUT WORLD - HERE'S JACKIE -

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MICROPHONES

(NOTE: — Special effects not able to be heard on the album, but can be seen on stage include: Phsycodelic Lights, White Gloves and Black Light, enhanced by One-Man Choreography.)

Arranged and Produced by JACKIE LEE
Original Cover Design by CATHY LEE
A JAYCAT PRODUCTION

STEREO JCSL 5287

BERNIE ROTHBARD (Pers. Mgr.)

Theatrical Agency
SUITE 214, PARKWAY HOUSE
2201 BENJAMIN FRANKLIN PARKWAY

Recorded at ELMER'S North Wildwood, N. J. IN WORLD FAMOUS WILDWOOD BY-THE-SEA

#### The HOT Side Side 1

- 1. MR. HOT PIANO (Instrumental) 3:08
- 2. Medley: ISLE OF CAPRI ELMER'S TUNE (Instrumental) 4:12
- 3. MALAGUENA (Instrumental) 10:21
- 4. MY LITTLE CORNER OF THE WORLD (Vocal & Instrumental) 4:56

#### The WARM Side Side 2

- 1. SENTIMENTAL JOURNEY (Instrumental) 3:32
- 2. HEART OF A CLOWN
- (Vocal & Instrumental) 5:07
- YELLOW BIRD (Instrumental) 7:25
- 4. Medley: SHERI LEE LANI LEE

DADDY'S LITTLE GIRL (Vocal & Instrumental) 4:45

ACKNOWLEDGMENT
OF "THANKS" TO
ANDY MULLEN & LOU HASSON
FOR SUGGESTING "MY LITTLE
CORNER OF THE WORLD"
AS A THEME SONG.

Engineered by AL FERGUSON Mastered by VIRTUE SONGS OF THE
SEE-SAW
A

## LIONEL KILBERG SHIRLEY KELLER HAL WYLIE STEVE KELLER

SHOOSTRYNG RECORDS



#### SONGS OF THE



#### LIONEL KILBERG

#### SHIRLEY KELLER HAL WYLIE STEVE KELLER

SHOOSTRYNG RECORDS

#### CAST OF MUSICAL CHARACTERS

I have repeated the descriptive material concerning my fellow performers that appeared on Volume 4 of Sociologically Singing on which they also participated.

SHIRLEY KELLER is one half of a Folk Singing Due known as the "Twilighters" She has been a chair director a church soloist and can be heard in concert appearances and at folk festivals. She is a well-known Folk Guitar teacher in adult education at Midland Park and River Dell High Schools in New Jersey.

6 string guitar

2, 4, 5, 6, 10, 12 Composed music for 1, 6, 10

HAL WYLLE comes from a line of Folk Artists. His mother, Adelo Wylie, plays plectrum banjo. His grandfather was a square dance fiddler and his father played bones, spoons, mouth harp and did soft shoe dancing on a salted floor.

He himself has played and sung wherever there was a festival or sing to be found, Traditional and Professional.

12 string guitar 3, 4, 10, 12 6 string guitar Composed music for 7, 9, 11

STEVE KELLER plays electric bass with rock groups and can be heard accompanying the 'Twilighters' in folk music concerts.

2, 3, 4, 5, 6, 8, 10

LIONEL KILBERG - You know all about me.

men all, and they believe the sea is alive.

Volce Writer of all the Lyrica

The See-Saw-Sea is the name that the seamen and their families who live on Juniner Island gave to the chonny waters from which they make their living. They're whalers and fisher-

"She's choppy and mean" they'll tell you, "She don't rest or leave us be. Ice and rocks is her teeth, what chews on us. The storms is her bitchy temper what rocks and acreams at us. Whales is her fists and they beats on us too and Davy Jones' locker is her heart with room for the lot of us."

The concept for this series of sonus was inspired by many odd-ball coincidences, A friend's brother, David Wilkie, who chanced to some to town to sell a book that contained the phrase 'The See-Saw Sea'; the agent, Manny Fox, who seeing the two children's songs I had written on this theme, suggested that I write a musical based on it; the Jacque Brel song 'Port shipment from Japan to a firm named Lecusood that was misspelled to read Weewood. To all of these people and my fellow verformers and composers on this record I dedicate this albien.



#### SIDE I

living from her.

1. We're OFF 70 SEE is a shanty sume aboard ship and it tells of terror and foolhardiness and heroism and challenge,

2. What Be a See-Saw-Sea? - This is a question asked by the bewildered who are tropped by the need to wrest their

3. THE TEN HELLS OF A FISHERMAN - A statement to those who believe that fishing for a living is easy.

4. I WANT TO BE A PIRATE - The song of a little boy whose father was lost at sea and whose mother is trying to find him

5. WILLY WEEWOOD - The play song of a little girl whose father sails abound a wholer

6. My Love Loves - Song of the wife of a whale fisherman.

COVER PHOTO: Bill Keller (Left to right: Lionel Kilberg, Hul Wylie, Shirley Keller,

7. BILLY RUCKS was a fisherman with his own boat that drifted into these waters by chance and was wrecked. He doesn't accent the superstitions of the Juniper Islanders.

8. THE SAUCY SEAL is a song for children of Juniper Island.

9. WHALER'S SONG - A whale fisherman describes life as a whaler on the See-Saw-Sea.

10. DANCER DAN - The only black man on the island, he became very rich and owns 3 big whale ships and the bar which bears his name. He remains in seclusion. Sung by an 'old' bar girl who wouldn't be his woman in her youth and regrets it now.

11. A MAN AT SEA is an admission of the terror that haunce sailors and their families who are forever 'hoping they'll return! praying they'll return."

12. SEE-SAW-SEA - A light-hearted child's interpretation of

Enjoy the record - thanks for reading u.c.

LIONEL KILBERG.

Production/ Design — Jack Leventhal ADDITIONAL ALBUMS @ \$4.00 MAY BE ORDERED FROM SHOOSTRYNG RECORDS 220 E. SECOND STREET NEW YORK N. Y. 10000

## LEONARD GARR



LEONARD GARR Easy to Love



Leonard Carr holds firmly to the dominant belief in spontaneity in music. Any learned techniques, any experience at the in music. Any learned techniques, any experience at the keyboard must be subordinate to getting at the heart of the song. . A graduate of Columbia University . . English, Psychology and Music . . a Bausch and Lomb Scholarship Award in Science . . . a stint on Broadway in the operetta Rosalinda . . . was in the air Force at the age of 18 . . . has toured in Africa, England, France and Germany . . . appeared on BBC in London. Home for Leonard Garr is San Francisco

Leonard Garr is an inventive planist, reproduces the raw materials . . . the emotions, the rhythmic patterns, the harmonic strengths that the old masters of the 30's and 40's... built their styles out of ... he is playing by himself which is as it should be. Dass players simply bounce off his left hand... My association with Leonard Carr goes back to 1960, when I lirst heard him at the Domino Penthouse in San Francisco where along with Domino Pentirouse in San Flancisco where along with Ronnie Kemper history was made . . . have always thought of Leonard as one who feels and cares, so this along with his super talent makes this album what it is: I am most proud and happy to produce his first album. . . . BOB BELLOWS



CASTLE RECORDING lake geneva, wisconsin 63147

|          | SIDE 1                    |      |
|----------|---------------------------|------|
| 1.       | Easy to Love              | 2:40 |
| 2.<br>3. | There's a Small Hotel     | 1:30 |
| 3.       | Here's That Rainy Day     | 2:00 |
| 4.       | Lover                     | 1:57 |
| 5.       | If                        | 2:37 |
| 6.       | Love is a Many Splendored |      |
|          | Thing                     | 1:21 |
| 7.       | Over the Rainbow          | 3:00 |
|          | SIDE 2                    |      |
| 1.       | Lullaby of the Leaves     | 2:14 |
| 2.       | Yesterdays                | 1:58 |
| 3.       | Falling In Love           | 2:40 |
| 4.       | Why Do I Love You         | 2:10 |
| 5.       | The Way You Look Tonight  | 3:05 |
| ζ.       | Appli in Double of        | 3.03 |

All Selections ASCAP

"Immediacy and spontaneity are of prime importance . . . and for this reason, the restatement of themes even within the simplest bar song are barely repeated exactly the same way twice. Even a casual listener hearing me in the clubs where I work may notice that a favorite song or arrangement is never duplicated exactly a second time. What I've been looking for is some way to find a fresh and heartfelt statement about a song, without falling into the traps of being freaky and experimental for the sake of being original. I want the listener to know what the tune is and where I am in the tune

"I want to treat audiences as if I were also the audience . . . a total caring for, or concentration on the playing and a total lack of condescension toward the listener . . . one does not necessarily exclude the other."

"I've always felt strongly that there was a place for this kind of improvisation at the piano. To me, it is essential to avoid a predictability and a certain kind of polish that takes so much piano music into the realm of good background sound but little else. While I admire enormously a great variety of piano artists including Art Tatum, Peter Nero and Doo Shifey, I've always felt that it was right. and natural for me not to copy anyone consciously. The influences that may have shaped and colored my work must filter in unconsciously, if at all."

#### LEONARD GARR

"During our many years on the restaurant nightclub beat, we have seen and heard many piano players. But if we were to be asked the best we have heard, anytime or anyplace, then we would not hesitate a second before replying Leonard Garr. This planist par excellence has to rate with some of the all time greats, including Oscar Peterson. . . .

SAN FRANCISCO PROGRESS......Bob Tuttle Saturday, February 22, 1975

Claremont STEREO S-10755 RECORDS



### The Bright Stars

Side 1

1-No Pity In The City

2-If It Ain't One Thing, It's Another

3-I Still Remember (What You're Done For Me) 4. Just The Tree Of Us

5-Come Over Here

Side 2

1-You've Got To Be Strong Today

2-The Power Is Gone

3-Fre Got A Home

4-Walk Around Me Lord 5-No Pitu In The Citu (Inst.)

Produced By Shannon Williams Recorded At Woodland Sound Studios, Nashville, Tenn. Recording and Remix Engineer, Rex Collier Mastering: Hank Williams, III/Woodland Sound Mastering Cover Art: Dan Quest Art Studio, Cover Art, Jacalyn Bove

#### NASHRORO

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Also available on 8 track and cassette

### STRYIN'STRENG

If you love down home, old fashioned, Southern traditional styled Gospel Quartets, you'll love The Bright Stars Willy Davis has been the manager of this group for several years, during which time the group has turned out such hits as "Family Prayer". "Standing In The Safety Zone", "Jesus Keen Your Arms Around Me", and most recently "All My Help (Comes From The Lord)". Many of their earliest recordings were made by Ernie Young and Promoted heavily on Ernie's Record Parade which made nightly broadcasts over WLAC Radio in Nashville. In addition to the traditional style, you will also find in this collection two selections written and sung by one of the musicians for the group Eugene Kemp, one of the guitarist, offers "No Pity In The City", and "The Power Is Gone". A combination of the old style and the new makes for a very enjoyable collection of good gospel music.



## Dorothy/Vorwood

And The

Eastern District Y.P.H.A. Choir

Recorded "Live" in Goldsboro, N.C.



\_\_\_"Answer Me Dear Jesus"\_\_\_



# hy/Vorwood



The Eastern District Y.P.H.A. Choir originated many years ago, and is affiliated with the Original United Holy Church International, of which Bishop J.A. Forbes Sr. is the presiding Bishop. The choir is made-up of many gifted and talented young adults from various churches in the eastern part of the Southern District Convocation, who's headquarters is located in Goldsboro, North Carolina. Under the direction of Ms. Molly Small and Anthony Raynor we have traveled to numerous states to render concerts and to share God's Word in song-

Just to be able to sing with Ms. Dorothy Norwood was a great honor. We hold special love and affections for her working so deligently and patiently, to prepare us for "this recording session." It was a most memorial experience and one that we will always cherish.

A special thanks to our president, Mr. Henry Sherrod, all the officers and fellow choir members and to our many friends for their prayers and support.

Mary A. Herring

Answer Me Dear Jesus-Pt. 1 - Soloist: Dorothy Norwood Answer Mr. Dear Jesus Pt. 2 - Soloists, Dorothy Nerwood Milton Biggham

Directed by Mary Herring Jesus Know - Soloist Derothy Narwood

Steal Away - Soloist Dorolby Norwood - Background singers- Chris Brown-Mary Herring Molly Small Directed bu: Shirley Cox

#### SIDE B

I Found The Lord - Soloist: Dorothy Norwood Directed by. Jo Ann Ward

4 Mother Cried - Soloist Borothy Norwood Directed by, Mary Herring

Bless That Wonderful Name of Jesus - Dorothy Norwood I Belong To Jesus - Soloists: Molly Small-Anthony Raynor

#### Musicians credits: Wayne Davis - Piano

Quincu Gardner, Jr. - Organ Derek Jackson - Bass Guitar Liston Patge - Drums

Directed by: Mary Herring

Photography by - Larry Grant & Reynold Roberts, Jr. Album Design by - Raymond Woolard

bend 504 in coin (to cover postage and handling) to receive our new fully illustrated quopel entalogue and sie will send you a free copy of the "Sacoy Sound Magazine" Nat to Woolard/Jordan Creative Designers, New York

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THIS SDE
A THEFUTE TO ART THEN
ROS MCCORNEI
THE GEFATEST LOVE
MCHOOM MOSSE AND UNDO GOED
STEPPING STONE
WOODS SHOW
THAT SIPP

THAT SIDE

NEFERTITI

Wayne Shorter

WINE AND IROSES

Henry Mancini

WHO CAN LITURN TO

Lesie Bricusse and Anthony Newley

MY SHIERRY

Andrew Queiralo

Director: Dr. David Tucker

Trumpets: Bil Lutt, Jeff Zlas, Keith Stane, Peter Evans, Frank Schella

Trombanes: Jules Rowell, Marlo Sternad, Paul Petersan,

Jim Fenske, George Gnebler

Bil Aron (atto), Eric Wittia (atto), Phil Scarff (fenor).

Bli Aron (atto), Eric Wittig (atto), Phil Scartt (tenor), Lincoln Adler (tenar), Andy Queirolo (baritone), Coni Kiesz (flute, synth)

French Horns: Adrienne Chambers: Paul Stevens,

Piano: Michael Century; Guitar: John Heller; Bass: Neal Heidler;

Drums: Kent Reed; Drums: Scott Latham

Vocalist: Leola Jiles

Reeds:

The cacky little stick figure on the front cover holding the flute has grown to be the mascat of the U.C. Berkeley Jazz Ensembles, Starting from humble roots like our mascot, the Jazz Ensembles has swelled to include three big bands and nine combos, and is currently the largest student-run organization on the Berkeley campus. The Jazz Ensembles has performed with outstanding jazz artists such as Hubert Laws, Sonny Rollins, Freddie Hubbard, George Duke, Bill Watrous, Joe Henderson, and Ed Shaughnessy. Hot and experienced. Berkeley's own musiclars weave exciting walls of saund. while Leola Jiles stings us with her electrifying vacals.

Directed by Dr. David Tucker, the band will play standards such as "Nefertiti" featuring Phil Scarff on tenar sax, Mario Sternad on trombone, and "Wine and Roses" featuring vacalist Leola Jiles. Special arrangements were written by Jae Wright far "The Greatest Love" and "Who Can I Turn To." featuring Leola Jies. "Stepping Stones" was arranged by Jules Rawell, with solos by Jeff Zlas on trumpet. Phil Scarff on tenor, and Scott Latham on drums, "A Tribute to Art Fern" features tenor saxophonist player Lincoln Adler, autarist John Heller, trambonist Jules Rowell, and Eric Wittig on the alto sax. To top it off, the band will play an original called "My Sherry" featuring the composer, Andy Queirolo, on the tenor saxonhone.

Producing a Jazz Ensembles album has been our goal for many years. This accomplishment would not have been possible but for the dedicated efforts and enthusiastic support from the Jazz Ensembles members, staff, and alumni, The proceeds from the record sales will help support the Jozz Ensembles' Tour of Europe, where the band will perform in Poland, Sweden, and Finland. We are most grateful to the College for the Recording Arts in San Francisco and EPOP Productions In Lotavette for their excellent studio work. Many thanks to Leala for her sweet songs. Special thanks to "Doc" Tucker who has enriched the Berkeley music environment and at at our lives.

Eugene Wang V.P., Jazz Ensembles

CD Houlante 2019

This Album was recorded and produced at the College for Recording Arts of San Francisco, California under the Direction of Leo de Ger Kulka, Principant. Recording & Engineering by James Ecomolisatio, Jr., Dijsc Misstering & Petschigging by MASTERING ROW, on the Neumann Latther in San Francisco, Oc., CRIA & cal. No. porti., Tax executer gradiation. The Mastering Room is connect by this Society Art Society Rooms in Society and Control of the Society Rooms in Control of the



# SINLDREN'S SONGS

The new Children's songs presented in this album were written for children between the ages of three and ten. Since the music is easy to play and sing, young children will find these new songs delightful and exciting.

Vivid descriptions of the characters will help promote awareness in children. A touch of humor and wit is evident in each piece.

The style of the poems is similar to some of the older rhymes of history. Children as well as perceptive adults will be charmed with these "Wonderland" songs for the imaginative mind.

Gerry Kelly is a sensitive, educated singer and musical comedy actress. The characters in these songs come to life with her enthusiasm and skill in interpretating the lyrics. Gerry has appeared in several musicals at the University of San Francisco.

Bill Weir is a highly trained musician who studied at the San Francisco Conservatory of Music for several years. His music box playing with the appropriate sound effects make this music very delightful. He has played for numerous children's dance recitals. For fifteen years, Bill was director of Bimbo's 365 Club in San Francisco.

Mr. Sol Joseph of the San Francisco Conservatory of Music tutored the composer in composition and other related subjects in music for many years.



Singer: GERRY KELLY

| Singer: GERRY KELLY                    |
|----------------------------------------|
| Pianist: BILL WEIR                     |
| Songwriter/Producer: VIRGINIA L. LINDE |
| Engineer: TERRY MARTIN                 |
| Front Cover Art: MARK NEWMAN           |
| Photography: TERRY MARTIN              |
| Mastered by LEO DE GAR KULKA           |
| Sonic Arts Corporation                 |

| SIDE ONE:                                                      |           |
|----------------------------------------------------------------|-----------|
| 1. THE FAIRIES SING<br>©® 1975 V.L. Linde*                     | Time: 2:0 |
| 2. I AM A LITTLE KITTY CAT<br>© ® 1981 V.L. Linde*             | Time: 3:0 |
| 3. I AM A LITTLE PUPPET<br>© P 1981 V.L. Linde*                | Time: 2:0 |
| 4. I AM A LITTLE PONY (I)<br>© P 1981 V.L. Linde*              | Time: 2:2 |
| <ol> <li>HAVE YOU EVER?</li> <li>P 1981 V.L. Linde*</li> </ol> | Time: 2:4 |
| 6. I AM A BABY ELEPHANT<br>© P 1981 V.L. Linde*                | Time 1:5  |

| © P 1981 V.L. Linde*                                                        | Time 1:   |
|-----------------------------------------------------------------------------|-----------|
| *All rights reserved(for all songs listed a<br>All songs listed above - BMI | ibove)    |
| SIDE TWO:                                                                   |           |
| 1. I AM A LITTLE BITTY CHICK<br>© P 1981 V.L. Linde*                        | Time: 1:  |
| 2. WE ARE LITTLE SOLDIER BOYS<br>© P 1975 V.L. Linde*                       | Time 1:   |
| 3. I AM A LITTLE POLLYWOG<br>© P 1975 V.L. Linde*                           | Time: 1:  |
| <ol> <li>I AM A MUSICAL RAG DOLL</li> <li>© ₱ 1975 V.L. Linde*</li> </ol>   | Time: 1.  |
| 5. I AM A LITTLE BEETLE<br>© P 1981 V.L. Linde*                             | Time: 1:  |
| 6. I AM A LITTLE PONY (II)<br>© P 1981 V.L. Linde*                          | Time: 1:  |
| 7. THE FAIRIES SING<br>© @ 1975 V.L. Linde*                                 | Time: 2-1 |
|                                                                             |           |

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# Piano Music of ANDRE SINGER

THREE SERIAL PIECES FOR PIANO (1963, 1967) SONATA FOR TWO PIANOS (1949, revised 1952) NINE PARABLES TO FRANZ KAFKAS "AMERIKA" FOR NARRATOR AND PIANO(1950)



JEAN AND KENNETH WENTWORTH, PIANISTS

THREE SERIAL PIECES FOR PIANO (1963, 1967) SONATA FOR TWO PIANOS (1994, revised 1952) NINE PARABLES TO FRANZ KAFKAS "AMERIKA" FOR NARRATOR AND PIANOK(1950)

# JEAN AND KENNETH WENTWORTH, PIANISTS

Andre Singer began an extended set of Serial Preces in 1963. They now number about twenty and are added to brom time to time. The set, when complete, will contain forty-two pieces all using the same twelve-tone row E, F, D tiat, C, A tat. Effat. D, B, F sharp, G. A. B flat.

The Three Serial Pieces recorded here are drawn from this anatum Three Memmage a Chapin, takes it is post of departure to the Finale of Chipon is second Plano Serials, Operation to the Finale of Chipon is second Plano Serials, Operation to the Pieces of the Serial Serials of the Serial Seri

The Serial Pieces are dedicated to the painter, Norman

The Sonats for Two Pianos was composed in 1949 and revised in 1952. It is in three movements and uses traditional forms in a terse, neo-classic style. The outer movements are each in a sonata-allegro structure, while the middle movement is a Passacaglia with a total of ten variations.

The Nine Parables date from 1950. The original concept included not only a point and narrator, but a dancer also Short excepts from Frank Kalka Amerika are read by the narrator precading each piece. The muse, however, is in on way witherfeld as an illustration of this fast following, the alternative of the control of the start following. The start of the control of the start following the start of the sta

PARABLE apprises what is thrown out or set before one in lieu of screenfring which is recentlies to (i) implies a willed mode of speech, which sorves more less to conceal the initial notype of the discourse by perenting it under the appearance of something else, which accords with it is most of the particular.

It will suffice to cite three example

mutations of a diesk is compariments, and their many tations, is thought of as corresponding to various order of pitch groupings within a free twelve-tone organizatiof textures (Number 2)

The character of the leternal student, well-known in European liction, is evoked through the learned lectrique of strict canonic writing, based on a two-linger or earlier (Minther 4).

More enigmatic perhaps, and intentionally so, is the connection between lest and music in the last place. In the context of the book a fraveling spectracks recruiting squad is sent shead to the next fowns it includes a band

see and Kenneth Wednorth are graduate of the Justines Stenoal where they stoeded with the late Wan Freundisch Juan Wentworth was a wenner of the Walter W. Naumburg Award in 1954. The Wentworths have manifacted in continuing interest in expanding the reperforce for one pains four hands with the Carely Concerto Opus 1953 and the complete boar hand compositions of Mozard Jean and Kenneth Westworth are members of the Sariah Lustreen Cellegie Rossity. He



training in Wernis his is a graduate of both me. Ausdomination of the Chatchalle for Music gains). Active composition and the Hochschalle for Music gains) Active Composition and the Hochschalle for Music gains) settled in the later lived for a period in Paris and eventually settled in the later lived for State for Profession of the later lived in the profession include how symptomics creating invited in a member of the faculty of State Lawrence Cellege service 1946 his compositions include how symptomics creating invited works for various conferendation, composition for solo small materiants and of the service of



Three Serial Pieces for Piano (Manuscript)

| Molto Allegro (1.43)
|| Allegro (1.10)

III Allegro non troppo (2 43)

Sonata for Two Pianos (Manuscript) (13:32)

Nine Parables (Manuscript) (17:55)

Recorded at Columbia Studios/New York City Edited by Alan Feerstein/Sorcerer Sound/New York City Compositions recorded under the musical supervision of Horace Granell and Richard Gilbert

Library of Congress Catalog No 77-750332

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# NINE PARABLES TO FRANZ KAFKA S. AMERIKA

## NARRATION

Here and there curious objects betted independently out of the restricts water were investabley observed along and size better Karl a sationisted eyes bosis belonging to the cover livers were round past by sweeting satios; they were tilled with possengers. A recement without end a residenross Massinged from the resistas efferent to healthis size.

thelis was also a regulator at one side and by furing a humber was color and produce the most contributed contributed contributed so stated as a support of the part of the pa

Ever strock Mister Green's gallateness began he had been so. Itselfs supprised by the boating of which the grid sizes wats capable, and expoculty by the behance of her lively eyes. A cleast which fitted as clossly for its weater's body he had never seen before break winnises in the cold closely-word yellowrow of the cold of the cold of the cold of the cold of the fitted with a cold of the cold of the cold of the cold of the fitted with a cold of the cold of the cold of the cold of the fitted with a cold of the c

and you skidy all mght? — Yes said the dubors there a nothing else to be done. For years I did nothing but skidy, day and reght — But when do you sleep? — eshed Kart, looking at the stoders. Oh sleep? — said the student I III get some sleep when I'm tinishert with my studies. I keep mysel oating on bluck cottage.

od got up in the vary middle of the night for a lew hours obtaining in the lown before going on duty and wished his ce with it claffer and much scattering of water at the wishsam hard at the head of one's own bed if he not only put on is boots reply but even stamped them on the licer.

he boots nowly for ever stamped them on the lines the boots now when the boots and the contraction to the every different set of the state of state stat

Kail looked at Green with shread ayas and cloudy sow that share over this suppose was contlicting in the wan with syst at the success of his deeper. At look to pulled himself depther and east dealing as if being left Kait is consultion, at lithough Kair had been strent for a long-time. Not a word more? All destreet Kair Wan had not express picked up his box and his unthrellar out through a little door which he longopen before here.

Open levered in a Net in these selfs in the cooping of Yu. Self.

No. Bell you evided and in the good of the self. Self.

To his greaf series he learned from the attendant that both the angolis and time devils had already left for the next leave on the recruiting squad a litherary. What a pily soid Karl. If he are a first a little distribution of the angolish had been been asset in OKUhomis and the affects to but now come along you re

Selections from Lenne holika's AYE RBA separetes percussion of Schools in Broks Inc., Copyright 192 1946 in Schools a Broks Inc. Comprehension



# AMY SHELDON

LOVE IS LIKE AN ITCHING IN MY HEART (Holland Dorter, Holland/Stone-Again Music-BMI)

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Cover, Art Direction & Design by Robbin Wharton Photography by Tim Fuller Makeup and Hairstyling by Pat Gabriel

The following musicians contributed their talents to this project...

Charlte Bingo
Bill Cashman
Carlos C. Chavet
Duits Garnet
Louise Garret
Ralph Gilmore
Merle Harmon
Dave Jeffries
Rob Kilgore
Mike King
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Randy Orange
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Jed Paradles
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T. Richard Smith
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Albert Woods



This recording is dedicated to the spirit of my father. Berb Sheldon, who dewed the major portion of bis life to loving bis family and to working in the only business be knew. Show Business!

To Nell Powell and Louise Grarett, two incredibly special people, without whose friendship.

and belief in me this project never would bave been more than a dream I love you both To Bill Cashman who was responsible for putting it all together with unending patience

who was responsible for putting it all together with unending patience and perfection, thanks for everything Mr. Bill! Special thanks to Merk Harmon and Mike Kug for sharing their music with me. And to the three most important. Buzz, for his loyal suppole, love and understanding of me.

Buzz, for his loyal suppole, Buzz, for his loyal suppole, love and understanding of me, I'll love you always. Kena, for just being Kena, my most cherished friend always And last, but really first, my beautiful daughter Kerin, wbo loves me as much as I do ber. To all of you, thank you for always being there!

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# PIANO SONATA Nº 3 IN FMINOR, OP. 5 TWO RHAPSODIES OP 79

# GARRICK OHLSSON piano

SIDE ONE

Piano Sonata in F minor, Op. 5

**BRAHMS** 

band 1. First movement: Allegro maestoso

band 2 Second movement: Andante espressivo band 3: Third movement: Scherzo (Allegro energico) & Trio

SIDE TWO band J. Piano Sonata in F minor, Op. 5

Fourth movement: Intermezzo (Rückblick). Andante

Fifth movement: Finale (Allegro moderato ma rubato) 2 Rhapsodies, Op.79

band 2 No. 1 in B minor band 3 No. 2 in G minor

Brahms's Sonata in F minor is not for timid souls. This romantic epic quickly became established as a mature classi-Today it is heard beside the greatest masterpieces of Beethoven. Mozart and Schubert and, unlike its free and lavish predecessors (the Sonatas Op. 1 and 2), it uncannily unites the primary aspects of Brahms's dual nature - the heroic and lyric with the contrapuntal and polyphonic. To strengthen emotion with intellect and achieve such mastery and conviction would be remarkable at any age; to accomplish such homogeneity at 20 is

Completed in 1855, this five movement Sonata epitomises Pater's definition of Romanticism - for it invariably adds strangeness to beauty. Less manifestly autobiographical than Alkan's curious Four Ages of Man Sonata, it is still boldly personal. In the Allegro maestoso's opening subject Brahms bestrides the stage like the Colossus of Rhodes and in the Andante the composer, like Liszt before him and Albéniz and Scriabin later, felt romantically inclined to prompt his listener's feelings with a literary preface. The Scherro is more a landles for giants than "an epical valse", the Intermeggo a poignant and wintry transmutation of the Andante, and the Final grotesque and gnomic when not etherial and (in the final pages) stormingly jubilant. Robert and Clara Schumann, Brahms most devoted mentors, were understandably overwhelmed. The former declared Brahms "a young man at whose cradle Graces and Heroes have stood to watch" and Clara, very much in the rhetorical fashion of the times, thought the composer "sent from God." More objectively, both were quick to see the individual nature of Brahms's planism, of how writing which can often look grey and opaque on paper becomes so vibrantly alive when set free from mere print. They pointed not only to the depth of feeling and richness of fantasy (something very much in sympathy with Schumann's kaleidoscopic nature) but also of the mastery of form, praise that was to be echoed many years later by Sir Donald Toyey.

The opening question and answer may recall the protagonists of Herbert's The Collar.

But as I rav'd and grew more fierce and wilde At every word. Me thoughts I heard one calling. Child! And I reply'd, My Lord - the one declamatory, the other gravely serene and

authoritative, but the young composer's ardour is not so easily quelled. The reply is in any case clouded by a pervasive triplet figure which later undergoes a remarkable series of transformations and appears in every conceivable guise throughout the Sonata. The second and related subject is gently assuaging with its characteristic mix of close and open intervals but the start of the development is a volcanic elaboration on the opening octave upsurge and violently reactivates a mood of passionate assertion. The third subject (and near relation to the second half of the first) appears in the left hand entwined in a subtle rythmic and harmonic counterpoint and, in the final resort, the entire movement comes to seem nearly

monothematic, an effect increased by Brahms's colossal impetus The Andante is prefaced by Sternau: evening falls and in the light of the rising moon

two lowing hearts fuse in rapture and the crepuscular descents and ascents of the principal subject are gently elaborated, the use of double notes recalling Choon's characteristic way of intensifying his themes (in the D flat Nocturne, for example). In the poco più lento Brahms achieves a subdued glow of a sort rarely approached, even in the disturbed, bitter-sweet tranquillity of his final years - those compositions which William Ritter describes as being

like the golden lustre of parks in Autumn and the austere black and white of winter walks

The towering climax of the final section could hardly provide a greater contrast and it is difficult to resist adding that Tchaikovsky, in rapid time - yet with a strikingly similar pianistic lay-out, concluded his G major Piano Sonata in an unmistakably orchestral guise, whereas Brahms's use of rhythm and counterpoint remains pianistic even when orchestrally

A searing upward leap launches the Scherzo, a movement as ironically named as Chopin's in his B flat minor Sonata; Clara thought it "cataclysmic" and must have been delighted by the hymnal piety of the trio - whilst at the same time noting the ominous colouring of the repeated left hand crotchets and tortuous chromaticism

The Intermezzo is a hallucinatory reworking of the Andante with the sinister triplet figure now all pervasive. The ecstasy has soured and the mood of nocturnal reverie is now replaced with muffled drum beats and clarion calls to attention. A sort of

dark hurd nendans to the Andante, one seems to see a princely funeral, the balangum and horses heads nodding with black ostrich plumes, the pall bearers

swarthsly muffled to their tearless even before this stark and intense vision quickly subsides into

The Finale is capricious in a manner which only a young and blithely confident composer would risk, though the way the

three principal subjects are contrapuntally joined in the coda is a masterstroke. The third subject is a theme of both nationalistic fervour and personal ardour and the concluding pages show that massive opulence and grandeur which was later to achieve its anex in the two Piano Concerns The 2 Rhapsodies, Op.79 (1879), show a return to

Brahms's early sturm und drang Romanticism - though they are paradoxically less ambitious and rhapsodic than the Sonatas The terse opening of the B minor is contrasted by a Schumannesque idea which surely forms a subconscious tribute to Brahms's most deeply revered friend, and the bestrant elliptical way the tranquil middle section and coda are foreshadowed is a distinctive characteristic later repeated in the third Rhapsody, Op. 119, No. 4. The B major episode is full of chiming, bell-like counterpoints and a boldly experimental return to the main subject. The coda, too, in which the theme appears beneath a psanissimo rain of leggerio quaver work, forms an inspired surprise.

The G minor Rhansody is dominated by a noverfully arching idea and a sombre triplet figure both of which are developed with the greatest coherence and ingenuity. Theodore Bellroth, one of Brahms's closest friends, was full of admiration and Elsabeth von Herzogenberg, the dedicatee of the Rhapsodies, felt "like a small capitalist." Billroth found them

preferable to the Op. 76 Capriceios and Intermezzi, which he thought too slight for a large-scale composer, and Leschetizky was later to admonish Schnabel for wanting to play the three slow and confessional Intermeza, Op. 117, at a single sitting. In an age which equated intimacy with slightness, the subtle range and complexity of Brahms's final years received short shrift Brahms, like some other composers, was not without his

touch of false modesty. He dismissed his Rhapsodies as "trash" but their popularity suggests how "the young eagle" (as Schumann liked to call him) conjured his first ambitions and once again spread his wings with magnificent assurance.

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HAYES MIDDLESES ENGLAND



# The Chorale Préludes of Johannes Brahms



JOHN OBETZ Organ The Auditorium Chorale



| SI | OE ONE (Time 19:30)                                                         |
|----|-----------------------------------------------------------------------------|
| ,  | Mein Jesu, der du mich<br>(My Jesus Calls to Me)                            |
| ŀ. | Herzliebster Jesu<br>(Ah, Dearest Jesus)                                    |
| ŝ. | O Welt, ich muss dich lassen (I) (O World, I Now Must Leave Thee)           |
| ŀ. | Herzlich tut mich erfreuen<br>(My Heart Exults with Rapture)                |
|    | Schmücke dich, O liebe Seele<br>(Deck Thyself, My Soul, with Gladness) 3:49 |
|    |                                                                             |
|    |                                                                             |

dear friend, Clara Schumann. One biographer, Niemann, describes them as "a retrospect and an epiloque, a salutation to youth and its ideals, and a farewell to this world which is, after all, so fair." They deal with "last things," but there is a prevailing quality of peaceful serenity and restrained joy. No. 11, "O World, I Now Must Leave Thee," is the last piece of music Brahms ever wrote. With this somber and reflective composition, in which each phrase of the chorale dissolves in a double echo, Brahms takes leave of his earthly life and of his work. SIDE TWO (Time 22:07) 1. O wie selig seid ihr doch, ihr Frommen 2. O Gott, du frommer Gott

Brahms wrote these eleven Chorale Preludes for Organ during the last summer of his

life. Seriously ill, and near death, Brahms very likely wrote them in memory of his





JOHN OBETZ, Auditorium Organist, received his bachelor's and master's degrees from Northwestern University, and his Doctorate in Sacred Music from Union Theological Seminary, New York City. Since then he has studied and concertized in Europe; his many recitals in this country and abroad have won him enthusiastic critical acclaim. He has been a featured recitalist for many conventions of the American Guild of Organists, and has been the soloist on two occasions with the Kansas City Philharmonic. He has also distinguished himself as a teacher and serves on the faculty of the Conservatory of Music University of Missouri in Kansas City.



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The Auditorium Chorale is heard annually throughout the U.S. via its Easter and Holy Week broadcasts, and through its busy concert activities. Allan Hurst is the conductor, and Pamela Robison is the accompanist.

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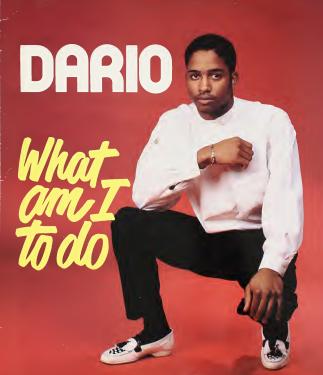














# DARIO What am I to do

SIDE I

SIDE 2

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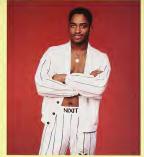
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# HUGO WINTERHALTER

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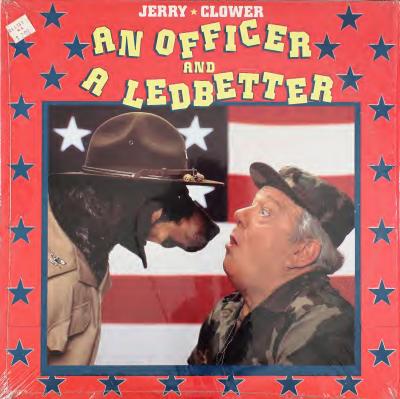
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- 5. CAMP PERRY
- **5 THE CIVIL WAR**
- 7. MARCEL'S COURTMARTIAL
- **8 CHRISTMAS DINNER**
- 9. RAT KILLINGS



# SIDE 2

- CATAHOULA CUR DOG
- 2. WHAT'S THAT SMELL?
- 3. UNCLE VERSIE AT THE OPERA
- 4. **WE WAS SO POOR...**
- 5. PAINTING THE PORCH
- 6. BASEBALL UMPIRE
- 7 NEW TEETH
- 8. **USO**
- ${\tt 9.~U.S.S.~BENNINGTON}$

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Thanks to: Ed Warnick, Gunnery Sergeant James Smith, Gunnery Sergeant Buster Allen, and Carparal Vic Murphy. R very special thanks to Bay Rogers and Captain John Asho without whose assistance the making of this album woul have been impossible at best.<sup>1</sup>

General George S. Patton's itag and military accents courtesy of the Tennessee Army National Guard; S.F.C. John "Doc" Evans. Thanks also to Lou, Jim, and Ed Boyd and "Blue".

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Paul Weeden, Jr., Second Tenor and Lead singer, sang with the Oliver Youth Choir, The Famous Resberry Singers, and is the director of the 85 voice True Vine Youth Choir

reasterity Strigets, - and to a line wrester, or a me air viole or reasterity Strigets, - and to a line wrester or and the stripe of the strip





# The Thrasher Brothers RIDINGHICH

JIM THRASHER — first tenor • JOE THRASHER — second tenor • BUDDY THRASHER — baritone & trumpet ELLIS HILL - bass • RANDY McDANIEL - piano • IERRY GOFF - soloist & trumpet

The emcee attempts to commend them on such a command performance, but the flattery of words and the eloquence of rhetoric are lost in thunderous applause. The huilding suffers tremors, mikes of steel still vibrate under the impact. The emcee calls for order, but order can only be restored by those who have created chaos from sheer musical eestacy. Many crowds have remained seated, their hands red from their expression of appreciation, but on the contrary, the generators of happy pandemonium have had so many standing ovations since they burst upon the scene, until it appears to have been written in the program. Not one time, nor two - not one town, nor two, but again and again like successive waves.

To paraphrase Shakespeare, "There comes to every troupe the crest of the wave, it is up to them to catch it and ride," Joe, Buddy, Ellis, Jim, Randy and Jerry have clasped the elusive crest with an iron grip. Yes, "Those Singing Americans," The Thrasher Brothers, have einched their saddle to the top and are indeed "Rid'n High."

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The vinvl of albums and the 25 inches of television screen does not do them justice. One must be eaught under the impact of their personal exuberance and vivaciousness in concert. They literally pour themselves out, they hold nothing in reserve, they give of themselves, unrelentingly. Their unreserved exhaustion will thrust you into the swift current of the wave on which The Thrashers are "Rid'n High"!

# SIDE 1

- 1. I've Been Changed (Lister) 1:40
- 2. I'm Ashamed (Goff) 2:30
- 3. I Must Tell Jesus (Hoffman) 1:26
- 4. Just A Little While (Bartlett) 1:09
- 5. Pity The Man (Hemphill) 3:57
- 6. Holding My Savior's Hand -1:49

## SIDE 2

- 1. I'm Goin' Home (Goff) 2:03
- 2. My America (Goff) 1:49
- 3. I Ask The Lord 1:47
- 4. Love Lifted Me (Smith) 1:20
- 5. Gospel Heaven (Black-Goff) 4:02 6. Meeting In The Air (Ellis) 1:51

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> SIDE TWO 1-WE NEED THEE 2-MY FRIEND INDEED 3-FOR THE REST OF MY LIFE 4-ALL BY MYSELF 5-SET ME FREE







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Doris D. Yeny Husic Escribtor Bibb County Board of Education Hucos, Georgia

Side One Try Him Soloist: Mary E. Cliett.

A Crown For You Soloist: Cora Williams

For All These Blessings Soloists/Duct: Carlton Kitchens & Ronald E. Simus

Victory Shall Be Mine Soloist: Yvette Love

Near The Cross Soloist: Cathy Beasley

Side Two

Thy Will Be Done Soloista/Duct: Bhel Worsham & Donald E. Simus

I'm Not Ashamed Soloist: Beverly Fryer

God Will See You Through Soloist: Bonila Bowie

There's Not A Friend Soloist: Dorothy Donder

Only God

Soloist: Thomas Griggs

Producer: Deverend Dossid E. Terry, &c. Co-Producer: Dexter Deciding Executive Producer: Rev. Jarry McColloush

Recorded "Live" at the Grand Opera House, Macon, CA, on May 7, 1989

Art Direction & Design: Nina K. Easton Craphic Production: Melanie Eberhardt

Photography: Ken Karrow (Front): Grover Amos/Studio 11 (Back)

For bookings, contact: Ms. Jacqueline D. Jackson 1491 Anthony Del Macon, GA 31204 (912) 781-1259

Ms. Yvette Love Macon, GA 31211

Special thanks to: Descon Bobby Clark: Martha Carter: American Cancer Society, Bibb/Jones Unit; and Bill Priessner Macon Opera House







# country dances new series



jim coleman denis smith

## Played and arranged by JIM COLEMAN and DENIS SMITH

## SIDE 1

- THE WAY TO NORWICH (Vol. 1 1721)
   or Hey Boys, up go We
   8 x 24 Bars
- Longways for as many as will

  THE HOLE IN THE WALL (Vol. 1 1721).
- 7 x 16 Bars Longways for as many as will
- NO-BODY'S JIGG (Vol. 1 1721)
- 7 x 32 Bars Longways for as many as will
- THE BASHFUL SWAIN (Vol. 3 1728) 7 x 32 Bars
- Longways for as many as will
  5. SADLER'S WELLS (Vol. 3 1728)
  7 x 32 Bars
  Longways for as many as will
- Longways for as many as will
  6. ORMOND HOUSE (Vol. 1 1721)
  7 x 32 Bars
  - Longways for as many as will

## SIDE 2

- DRAPER'S MAGGOT (Vol. 1 1721) 6 x 32 Bars
  - Longways for as many as will
- KEMP'S JIGG (Vol. 1 1721)
   Round for six: in three parts
   Note At the beginning of each part and
   it the end an extra AB is included in.
- 3. CHRIST-CHURCH BELLS IN OXON (Vol. 1 1721)
  - 7 x 32 Bars Longways for as many as will
- 4. GREENSLEEVES AND YELLOW LACE (Vol. 1 1721)
- Set dance for three couples
- 5. PRETTY NUN (Vol. 3 1728) 8 x 20 Bars Longways for as many as will

Eleven dances from the Country Dance Book New Series, selected and edited by Douglas and Helen Kennedy, from 'The Dancing Master', 17th Edition, Vol. 1 (1721) and Vol. 3 (1728)

Jim Coleman — Violin
Denis Smith — Piano Accordina d Piano
Recording Engineer: Gerald Kitchingham
Producer: Nilis Matthews
Recorded at the studio of R.G. Jones (Morden) Ltd.
Recording first released 1981

## EFDSS RECORDS

THE FOLK SHOP, CECIL SHARP HOUSE, 2 REGENT'S PARK ROAD, LONDON, NW1 7AY

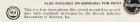
# THANK THE LORD

# The Gospel Tones

Lord, Are You Satisfied With Me
The Man's Alright
On The Cross Of Calvary
You Gonna Miss Me
Using Me
If You Ever Need The Lord
Jesus On The Main Line
When The Gates Swing Open
Thank The Lord
Stand By Me









"Keep Trusting" is the motto of The Gospel Tones, a group of radio and concert arists from Nashville, Tennessee, On meeting them, their warmth and sincerity compel one to relax and just thoroughly enjoy them for the dedicated people they are. Inspiring is probably the best way to describe the gospel somes they sing in this album—

| LORD, ARE YOU SATISFIED WITH ME<br>(R. Deillidt, English Music, (BMI)    | 5 |
|--------------------------------------------------------------------------|---|
| THE MAN'S ALRIGHT (b. Suswers), English Music, (BMI)                     |   |
| ON THE CROSS OF CALVARY (R. Bernhell, English Masse, (RMI)               | , |
| YOU GONNA MISS ME<br>(her Bocker), English Manne, (BMI)                  |   |
| USING ME<br>(R. Harden), English Music, (BMI)                            |   |
| IF YOU EI'ER NEED THE LORD (E. Hontett), English Maner, (EMI)            | , |
| JESUS ON THE MAIN LINE<br>(versiged by R. Hondrift, English Masse, (BMI) | , |
| IF HEN THE GATES SWING OPEN (B. Hamletti, English Maste, (BM))           | , |
| THANK THE LORD (E. Honderts, Region) Mante, (BMI)                        | 1 |
| STAND BY ME (R. Handert, Employ Mone, (BMI)                              |   |

# Thank The Lord The Gospel Tones



The Gospel Tones were organized on December 15, 1957. The group at that time consisted of: Ronald Threalkill, Baritone; Lather Sunner, second tener; Lee Rocket, guitarist; Robert Hamlett, first tener; and Levert Allison, first tener. On February 15, 1958, another member, John Carter, bass singer, was added to the group.

You'll find their sensitive interpretations of the fine gospel songs in this album generate warmth and lend truth to the adage that there really can be "magic in music."

# III-FInformation

This album was recorded monaurally and stereophonically in a leading recording studio in Nashville, Tennessee. Microphones utilized were: Voices—Telefunken U47; Guitar—RCA 7TDX; bass and rhythm—Alte 639; Drums— Beyer, Thesession was recorded on Ampex tape recorders at 15 inches per second.

One world of music on one great label!



Take Delign STREED/FIGWH cross has been ext with strickle gross specing and decisions (never depth control, her perhaps in a cleaned desire of regularly with a general regular probability that the probability of the perhaps in the desire of the regular probability of the perhaps the devictory cross, and investigate depth and decisions of indirect another indirect.

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Conowings

KIM 7050

# HEEL, TOE, AWAY WE GO SIMPLE FOLK DANCE PATTERNS FOR CHILDREN

Folk dance patterns are an ideal vehicle through which to teach young children basic coordination skills because via ticipants can learn a skill individually and then coordinate it into a simple fun activity. The musical selections are familiar, and up-dated to motivate children to move, as well as to enhance development of group activity skills.

The accompanying manual is fully illustrated, describing each activity. Side A of the album includes narration and music; side B is instrumental only.

GEORGIANA LICCIONE STEWART has an unusual and extremely qualified background for her unique and successful educational concepts. She received a B.S. in Psychology and an M.A. in Special Education from Columbia University and an M.A.T. in Elementary Education from Manhattanville College. She currently works both in dance education and special education.

# CREDITS

| Created by           |              |            |                   |                |
|----------------------|--------------|------------|-------------------|----------------|
| Narrated by          |              |            |                   |                |
| Narration recorded : | at           |            | Mastertone        | Studios, NYC.  |
| Engineered by        |              |            |                   | Rich LePage    |
| Music                |              |            |                   |                |
| Cover design and m   | anual artwor | k by       |                   | Leora Asa      |
| Printing by          |              | Michael Gr | aphics, Inc., New | Brunswick, N J |
| Produced by          |              |            |                   | Robort Kimble  |

# **CONTENTS**

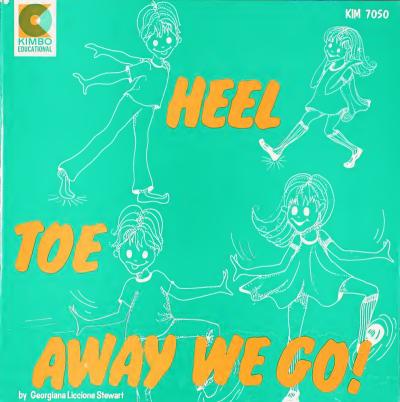
# SIDE A — VOCAL INSTRUCTIONS AND MUSIC

- 1. STROLLIN' THROUGH THE PARK
- 2. POLLY WOLLY DOODLE
- 3. SAILOR'S HORNPIPE
- 4 SHORTNIN' BREAD
- 5. OLD GREY MARE
- 7. LITTLE BROWN JUG
- 8. SEEING NELLY HOME

SIDE B —
INSTRUMENTAL ONLY

KIMBO EDUCATIONAL

P.O. BOX 477 • LONG BRANCH, N.J. 07740





P.O. Box 477 • Long Branch, N.J. 07740



GREAT RECORDINGS OF THE CENTUR

# BRAHMS QUARTET IN G MINOR FOR PIANO & STRINGS, OP.25

RUDOLF SERKIN-PIANO THE MEMBERS OF

# THE BUSCH STRING QUARTET

ADOLF BUSCH - VIOLIN HUGO GOTTESMANN - VIOLA HERMANN BUSCH - 'CELLO



## 「世紀の巨匠たち」シリーズ ブッシュ名僧シリーズ

# ブラームス作品25 ピアノ四重奏曲 第1番 ト短調

ピアノ ルドルフ・ゼルキン ブッシュ弦楽四重奏団員 ヴァイオリン フーゴーゴクテン フーゴーゴクテン ニー・ニューテン・ スペマンブルコ

MW : 194990

"世紀の日底たち" とその意義

ビアノ度が指揮プロイ・テー、サイモリンのフライノの一、ボスの自立 サスト・ディ、ロカフィンフスを、連挙のストリスで、ベルビフリッペート。 マー・オービーのサステンスをデリスを 現代回りを成功して、一部の中以入物であった。大学の中国であるで、利 日本度の最初が良く、内特で展し、あるロビや世界の認める簡単の的影響が開 入る日でいる。



東芝音楽工業株式会社 MADE IN JAPANIE VILVE

・ はない。 こののは日本本、アロのではこれが、 のない場合の名を共立してもできまった。 様、このない場合の名を共立してもできません。 このはいははいなりない。 このは、神経を発症 によったもには、つきまり、このは、現場は、神経を発症 はないたとなったとは、のなりでは、するとは、はく程度で、 本来の時にからの場合と作ったが、できまって、たるはできま

プリンコは、別加かと3日の自由の辺内でエステラと称。た した、他の工業を構成であれば、近回の数を主要したからま がれた地域で、総条力とセータストの温度との中間ではは対するラン ジイタンでイリンの記憶の立ちを展開したのフトル ・場合の主要していませました。これで表しなが、これので見なり構成さ ・場合の主要していませました。これで表しなが、これので見なり構成さ と参照が、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により、2世により 《存收なく追放し、影响の11日の示されない場合の心臓を含いまり、 上出たり、そのためられて、のからる危険を避けて直らにアメリカー 終日した。度の内を倒出されるからなり臭い時、環境の分く異なる アメリカで活動することにないたからか、その深葉のスタイルは身後 モデモは、そのでは、そのではないたからなり。

# \* フラームス:ピアノ四原奏由 第1番 ト短調 作品25

(第2面 アンゲンチ・コン・モート、変も表面で3 部列表をとう はませつ/mix (見から解放され、前の象数の幅を形成をを受けっ いたかかようでもある ケーミチリンとヴィチラで、影響の関係のようを受けっ うな変して15世を考せる。中間は、アエマートと近れ、仮と アノを呼ば起い用いて、この意思のクライマ フスを裏ぐ 第3部は、 第10多 解析にした形をとかている。そして発検は、後さ

第4章 ではも、計画で、前回のよりに「デザイエー20日」となるでは、デザイエー20日」としても、カラーエルのコングでは、「オーナーは、からからしている。 アールルのコング では、「オーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、「カーナーは、カーナーは、「カーナーは、カーナーは、「カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カーナーは、カー

(1973/3 門馬 直美)



GREAT RECORDINGS OF THE CENTURY

# BRAHMS QUARTET IN A MAJOR FOR PIANO & STRINGS, OP.26

RUDOLF SERKIN-PIANO THE NEMBERS OF

# THE BUSCH STRING QUARTET

ADOLF BUSCH - VIOLIN KARL DOKTOR - VIOLA HERMANN BUSCH - 'CELLO



#### 「世紀の紅花たち」シリーズ ブルッ名録シリーズ

#### ブラームス作品26 ビアノ四重奏曲 第2番 イ長調

(#47 1932 (1931)

世紀の巨匠たち とその意義



東芝音楽工業株式会社 MADE IN JAPAN ¥2,000

は、19 mm (19 mm) (19

ことは、周知のように自分自身の報告をニタストラもは、

#### \* ブラームス:ピアノ四重楽曲 挑2番 イ長調 作品26

56 1 (E)

第1章章 マンプロ・ハットは、一つ「ドラ根女女会」「エルー 特別の大名目1章を11年で「「大き」では、未の口の分し のでは世かのつく「田村・他のよったから、英雄に大学形でかっ 人力と、様から出版しまったから、英雄に大学形でかっ 人力と、様から出版しまったから、大きには大学形でかっ ののから、このはあるとでは、大きには、本ましまったが このから、このはからっては、一つないでも、大きには、 このから、このはからっては、一つないでは、大きには、 このから、このはかってから、一つないでは、大きには、 このから、このはは、までは、は、は、は、は、 ものした。このは既に、まかのでも対けれた。フィヤ・アルト おいのも、ついでは、日本では、は、所述には、 までいつも、ついでは知りの世代をしている。ままままを大きに し、そのたまままを対している。

裏で集集 チョ・アデーショ、か長調でロンド形式をとる 全曲中で ちっとも変しいを発をいってよく、ロマー的な等無別のをかけに関係 えいも格と様の、明るいこかにもを控制をおく 曲は、明音音をつ けた場を作いるがら、ヒアノのです事件な、テオリロぐような影響 けしまる 副主題は、ヒアノで情味的にあられれる。 (Wiff

第3歳数 せい ついかののかり (で、3種間大きなが、その ありあれる場合)、ことも合物性の高がセナヤを形式が、だい あ、そのため、世俗の様かをよっなでもかけがず、根廷に相談所 はませているので、地上地なかられている。まれ、英雄がは、 のからによる時が出める時間と、利用はは、似による様やかな 別に接続している。所述がこのは他の、一ついち世俗を持ずる。 のでは、日本の様は、いかいものがよりは、何期でない を対象は、ほかしている。所述がこのは他の、このいち世俗を持ずる。 のながは、ロットをはいがは、のいち世俗を対する。 のなが、は、ロットをはいない。このいち世俗を対する。 のなが、は、ロットをはいない。このいち世俗を対する。 のなど、世俗は、同じないのない。」は、日本の いたに、高さなど、このは、からいた。このは、日本のは、日本のは、日本のは、日本のは、日本のいちに、 のないた、日本のは、日本のいちに、日本のいちに、日本のは、日本のは、日本のいちに、日本のいちに、日本のいちにはいる。

第4 実権 マレグロでロンド形式をとる、異似いうなりズムをとり、 シフ、一件なぶりでもある。そして、体上行の活用を目立つ、後半で は、アンドも上げ、緊張を高める、上変主組のほかに、2種類の創ま 組をおく

(1973/3 門馬 (6第)

loung E-4432



E Ruic of Victory side I

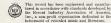
side II

AND THE STARLIGHT SYMPHONY

CYRIL ORNADEL

| GOLDEN EARRINGS(Fsctor Young-Jay Livingston-Ray Evans) | 3:22  |
|--------------------------------------------------------|-------|
| MY FOOLISH HEART(Victor Young-Ned Washington)          | 3 ;58 |
| ALONR AT LAST(Fictor Young-Bob Hilliord)               | 3:57  |
| WHERE ON EARTH(Victor Young Carl Sigman)               | 3:59  |
| LOVE LETTERS                                           | 3:51  |

| AROUND THE WORLD3:51                                                       |  |
|----------------------------------------------------------------------------|--|
| Victor Young-Harold Adamson)                                               |  |
| 3:40 BEAUTIFUL LOVE                                                        |  |
| Victor Young-Wayne King-Egbert Van Alstyne-<br>laven Gillespie)            |  |
| ONE HUNDRED YEARS FROM TODAY3:39 Fictor Young-Joseph Young-Ned Washington) |  |
| WHEN I FALL IN LOVE3:09                                                    |  |
| Victor Young-Edward Heyman)                                                |  |
| STELLA BY STARLIGHT3:40                                                    |  |
| Victor VoynasNed Washington)                                               |  |



Victor Young's music, as well as his name, is superbly suited to the Ornadel touch. Young was unrivaled in his field. As a composer of original movie music, he created some standards that not only expressed the mood of the films of which they were part, they have also lived on in their own right, Composer, conductor, violinist, Victor Young was steeped in music literally from birth. Born in Chicago of a musical family, he was sent to Poland at the age of ten for advanced musical studies at the Warsaw Conservatory of Music. He made his professional debut as a concert violinist with the Warsaw Philharmonic Orchestra and gave concerts all over Europe

Young returned to America at a time when movie-making here was at its height, when vaudeville still was flourishing, and when radio was just beginning to grow. He was active, musically, in wood, where he organized his own orehestra and wrote the music sampled here, music that has become so much a part of our lives that it seems it. has always been with us. In the best sense of the word, Victor Young's songs have become stand

Ornadel's Starlight Symphony, that lilting amalgam of strings and hrass, plays around with the familiar Young melodies that have become loved in a comfortable way, and suddenly-s bountiful new outpouring of melody is released way shows, classic pops, Jewish melodies, and now with a series of songs that would seem to have

From Golden Earrings to Stella by Sterlight. here are songs that would seem to have no hidden facets, no more unexplored chords, no tantalizing notes to be realized.

That, of course, is without reckoning with the Ornadel devotion to originality in music. As a composer himself, he is sensitive to the messages hidden in the most standardized of melodies; he is eager to explore the unrealized potential of a good song. What is remarkable is that he does this, superbly, without gimmicking up the hasie line. In his orehestrations there is sound musiclanship, there is humor, there is inventiveness There is, above all, taste.

These are truly symphonic arrangements, a harmonic blending of melody and inner meaningfulness, of tone and individual instrumental lines. No other musician, no matter what his approach to contemporary music, has quite achieved Ornadel's effect of lightheartedness with a serious attention to the musical values involved in Victor Young's songs.

Ornadel himself says that his greatest reward comes from writing. He is so involved with his work, so steeped in composing, that he doesn't know where his labors leave off and his hobbies begin. Such a statement doesn't need to be made by Ornadel; it is spoken in every line of bis music. - JUDITH SWITZER

Cover Design: Acy R. Lehman Cover Art: Don Snuder

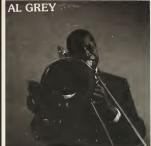




# basic grey









| Side 1 Things Ain't What They Used To Be Ellington / Persons TempoMusic (ASCAP)  | 3 41 | ides<br>Bewitched<br>Rodgers / Hart<br>Chappell (ASCAP)         | 3.34 | Side 5<br>Melba's Blues<br>Melba Liston<br>Totem Music (ASCAP) | ь |
|----------------------------------------------------------------------------------|------|-----------------------------------------------------------------|------|----------------------------------------------------------------|---|
| Open Wider Please<br>ALGrey<br>Iraci Music (BMI)                                 | 4.48 | Kense-Konie<br>Frank Foster<br>Iraci Music (BMI)                | 6.03 | Home Fries<br>Gene Kee<br>Hendricks Music (ASCAP)              | 3 |
| I Got It Bad And That Ain't Good<br>Ellington / Webster<br>Robbins Music (ASCAP) | 3.15 | Bluish Grey<br>Thad Jones<br>Jazz Editions (BMI)                | 4:35 | Grey's Blues<br>AlGrey<br>Newroads(ASCAP)                      | 4 |
| Don't Get Around Much Anymore<br>Elington J Russell<br>Robbins Music (ASCAP)     | 3.03 | Wild Deuce<br>Gene Kee<br>Hendricks Music (ASCAP)               | 3:18 | Nothing But The Truth<br>Bown<br>Duchess Music (BMI)           | 3 |
| How Come You Do Me Like You Do<br>Austin / Bergere<br>Vills Music (ASCAP)        | 2:29 | Green Dolphin Street<br>Kaper / Washington<br>Leo Feist (ASCAP) | 2:47 | Three-Fourth Blues<br>Gene Kee<br>Hendricks Music (ASCAP)      | 5 |
| Sluish Grey<br>had Jones<br>azz Editions (BMI)                                   | 3.10 | Bantu<br>Randy Weston<br>Totem Music [ASCAP]                    | 3:05 | Just Waiting<br>Melba Liston<br>Prentiss-Clark Music (BMI)     | 2 |
| The Elder<br>Thad Jones                                                          | 5:10 |                                                                 |      |                                                                |   |

| Stdr 4<br>R.B.Q.<br>Geste Kee                       | 4 45 |
|-----------------------------------------------------|------|
| Hendricks Music (ASCAP)  Minor On Top               | 6:40 |
| Thad (ones<br>(azz Editions(BMI)                    |      |
| African Lady<br>Randy Weston<br>Totem Music (ASCAP) | 4:30 |
| Hi Fly<br>Randy Weston<br>Totem Music (ASCAP)       | 9:25 |

Side One, Bewitched, and Kenie-Konie recorded September 28-29, 1959. The Elder and Bluish Grey arranged by Thad Jones. All remaining tracks arranged by Frank Foster. Original production by Jack Tracy. Released on THE LAST OF THE BIG PLONGERS (Cadet 653).

Personnel: Al Grey (trombone), Bennie Powell (trombone), Joe Newman (trumpet), Billy Mitchell (tenor sax), Charlie Fowlkes (baritone sax), Floyd Morris (piano), Ed Jones (bass), Sonny Payne (drums).

Bluish Crey, Wild Deuce, Bantu, Creen Dolphin Street, Melba's Blues, Home Fries, Crey's Blues recorded live at the Museum of Modern Art in New York, Lip 6, 1961. Original production by Hashbass Restaced on IFHAL CREP BILLY MINTCHELL SEXTET (Cade4669). Personnel: AI Grey (Irombone), Billy Mitchell (Ienor and alto saves), Henry Booz-ler (trumpet), Gene Kee(paino, allo hom), AI Davis bass, Jule Cuttis (drawn), Ray Bartetto (congas)

Nothing But The Truth, Three-Fourth Blues, Just Waiting, R.B.Q. recorded February 19, 1962 Original production by Ralph Bass. Released on SNAP YOUR FINCERS (Cadet 700) Personnel; Al Crey (trombone), Billy Mitchell (tenor sax), David Burns (trumpet), Bobby Hutcherson(vibes), Floyd Morris (plano), Herman Wright (bass), Ed Williams (drums).

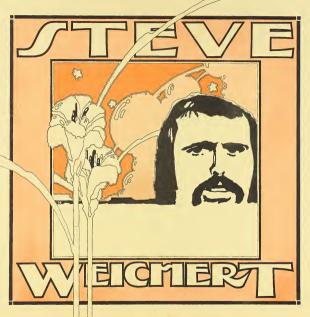
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.16

Minor On Top, African Lady, Hi Fly recorded live at Birdland in New York, January 31, 1962
Original production by Ralph Bass Released on SNAP YOUR FINCERS (Cadet 700)
Personnel: Al Grey (trombone), Billy Mitchell (tenor sax), Donald Byrd(trumpet), Herbie Hancock
(Tolano) Bobby Hutcherson (vibes), Horman Wright (bass), Ed Williams (drums)

Art Direction and Production: Hemu Aggarwal, AQ Graphics inc.

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#### STEVE WEICHERT OF THE FIVE DOLLAR BAND: JAY GABBARD, LAMBERT PHILLIPS & DAVID TEAFF

#### SIDE 1

STRANDED (S. WEICHERT) ACOUSTIC GUITAR - STEVE ELECTRIC GUITAR - JAY BASS - LAMBERT

LADY LUCK (S. WEICHERT) GUITAR - STEVE BASS - JAY BACK UP VOCALS - LAMBERT & STEVE

#### HIGH PLAINS DRIFTER (5. WEICHERT)

ACQUISTIC GUITAR - STEVE ELECTRIC GUITARS - JAY BASS - LAMBERT BACK UP VOCALS - LAMBERT, JAY, DAVID & STEVE

BLUE BANDANNA (JAY GABBARD) ACOUSTIC GUITARS - JAY & STEVE ELECTRIC GUITAR - JAY BASS - LAMBERT

BACK UP VOCALS - JAY, LAMBERT, STEVE WELLIN'TIME (JAY & SUSAN GABBARD, STEVE WEICHERT) ACOUSTIC GUITAR STEVE CLASSICAL GUITAR - JAY

MANDOLIN - JAY SPINNIN' ROUND (S. WEICHERT) ACOUSTIC GUITARS - STEVE & JAY ELECTRIC GUITARS - JAY BASS - LAMBERT BACK UP VOCAL - LAMBERT

SIDE Z

MY SWEET GERMANE \* (S. WEICHERT)

ACOUSTIC GUITAR - STEVE ELECTRIC GUITAR - JAY BASS- LAMBERT ELECTRIC PIANO-STEVE GRUNDER SOPRANO SAX - TOMAS RAMIREZ BACK UP VOCALS - LAMBERT & STEVE

BLONDE OVER BLUE (S. WEICHERT) GUITAR - STEVE

I KEEP WONDERIN'\* (S. WEICHERT)

ACOUSTIC GUITAR - STEVE ELECTRIC GUITAR, SAX- JAY

BASS - LAMBERT HARMONICA - DAVID SHAKERS OF THINGS - EVERYBODY

LOVELY LADY (S. WEICHERT) ACOUSTIC GUITARS - STEVE & LAMBERT BASS-JAY

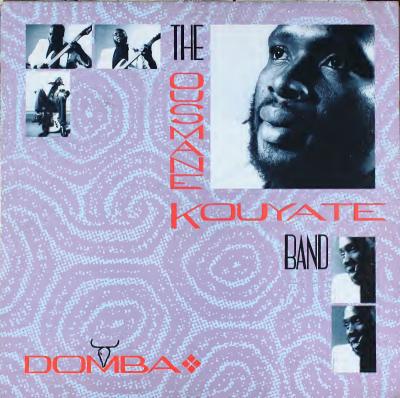
BACK UP VOCALS-LAMBERT & DAVID STORM \* (S. WEICHERT) ACOUSTIC GUITAR - STEVE 12 STRING ACOUSTIC, CELLO - JAY

RAGS - LAMBERT BACK UP VOCALS - LAMBERT , JAY & STEVE WIND IT UP \* (S. WEICHERT)

ACOUSTIC GUITAR - STEVE ELECTRIC GUITARS-JAY BASS - LAMBERT HARP- DAVID BACK UP VOCALS - LAMBERT, DAVID FSTEVE.

\*RECORDED AT NIGHTFIRE, INC. NORMAN, OKLAHOMA DEC 2-6 1974 ALL LEAD VOCALS - STEVE / ENGINEERS - NEIL KINGSLEY & STEVE GRUNDER ... MIXED AT ODYSSEY SOUND LTD. AUSTIN, TEXAS DEC 13 1974 ENGINEER - CHET HIMES / ALL OTHER SELECTIONS RECORDED & MIXED AT ODYSSEY SOUND LTD., AUSTIN, TEXAS AUG II & 18, 1974. ENGINEER - JOE EATON / PRODUCED BY STEVE WEICHERT FOR BARKY PRODUCTIONS / ARRANGEMENTS BY STEVE & JAY / ART-DANDE EVANS / BARKY RECORDS 4015 B LEWIS LN. AUSTIN. TX. 78756 / MADE IN USA / 0 1975 BARKY RECORDS SW 1001.

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▼ DJOUGOUYA

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. DOMBA

A curobration of West Associations in of its alwesty, the dour outlibrate Culting, the works of Busins, the sobor of Senegar , the sightify of the way Cook.

Q KOUNADY

A southing song in which Quantum scotches rumoun
about divided behaven him and his spouse, and pleague
his flotong lave for her

THE PLAN A CONTRACT AND A CONTRACT A

Total and

A N<sup>1</sup> FANANTA LELE
A song in praise of sales-onaw, and in particular
Coancients own, Howe, who at his bother Dogitio.

O N'NAFANTA

\* KOUNADY

Guinean music doesn't just draw on its musical traditions, it lives them.
The naependance of Guinea in 1988 and the decision to cut that of from the West started a currior involution which swept arous the tentices of the old Marihas empire. Guinea contil Add, This flowing and modern Guineannusci actuals self-on excluded in the young foliants. Curriors (Xouych) elsing of these

placeh.
At the same time there is, of course, an oncested link. As the highest mining coate of court mulciplars or notwadous-job-the Koylegishouse object how only that the saved Matrials or job house as the book as Soundpila Collect, the Sounder of the eights led in model intras. Also and Koylegishouse become equal mulciplar collections working Sounders in the influential appear, less Ambassateus, who recorded the closed collections working Sounders in the influential appear, less Ambassateus, who recorded the closed sounders are considered was for confirmations to Market and Link the less accorded that it was possible to have noted through the collections and the confirmations for the confirmation and the confirmation of the confirmati

In the bollom, but thoughout destinating in all onts of desicities.

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CHEICK TIDIANE SECK

JEAN-PHILIPPE RYKIEL

the band

KABA KANTE

HILAIRE PENDA

DJANKA DIABATE

QUMQU DIABATE

PAPA KOUYATE

STONDE BEBEY

FRANCIS Jnt.

DAVID LEWIS

YORO N'GUEYE

Xiyboardi & synthesizen

MOHAMED SISSOKO

DIABY TOUSABOU FODE

Jacking vocals

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Table V

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OUSMANE KOUYATE

MORY DIELY KOUYATE

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OUSMANE KOUYATE

OUSMANE KOUYATE

to Heavey Union Newbord for Printed Brief.

A DOWN

JEAN-PHILIPPE RYKIEL

JEAN-PHILIPPE RYKIEL

SUN STUDIO - Paris Recording

THIERRY GUIELLEMEN

VALERY ABRIAL Assistant engineer

TOWN HOUSE - London
Additional recording
& moting

BUNT STAFFORD-CLARK

BEN KAPE

RICHARD ARNOLD

JOE PANDO agoment - Paris 4005-1565

LAURENT VIGUIÉ
Project co-ordination - Pare

RICK GLANVILL

ANDREW POTHECARY

VISUAL IMAGE

Oraphics & design

ROBERT URBANUS

pricial thorse to: Ceine Boudon, Lucy Duron Francia Arago, Iblosse Kouyate, Dialio Alassane & Gumor Alpha Kouyate,



### JOHNNY OTIS

#### ROCK AND ROLL HIT PARADE VOLUME ONE

(FIRST OF A SERIES)

SIDE

HONEY LOVE

SH - BOOM

EARTH ANGEL

GEE

SINCERELY

THE MIDNIGHT CREEPER



SIDE II

AT MY FRONT DOOR

LONG TALL SALLY

ONLY YOU

ONE MINT JULEP

HEY! HEY! HEY! HEY!

PLEASE DON'T LEAVE ME

This is the first of a series of albums camposed of the Rock and Roll hits of the past and present.

Now, for the first time, you can get the biggest Rock and Rall hits of all time in ONE allows, on your can get the stage of the stage o

Many people feel that ROCK AND ROLL music is comparatively new, but actually it's been around for many years. This type of music was not called ROCK AND ROLL until recently and is still called by its original name of RHYTHM AND BULSS, by many people. The name ROCK AND ROLL is the commercial name for RHYTHM AND BULSS, which is a form of American Nagro folk music and while it has always been enjoyed by many, it has only recently reached it present vide-preed appolarity.

A great deal of confusion has resulted from giving a new name to this great old music. Songs that actually belong in the "popular" category are being lumped into the "Rock and Roll" category, and vice versa.

The fabulous music in this album could actually be called RHYTHM AND BLUES, but since the term ROCK AND ROLL is the more popular and universally accepted, the music is called ROCK AND ROLL.

The term, ROCK AND ROLL was just becoming popular with teenagers when the groot song, "SH - BOOM" was a hit. Since that time, thousands of really great Rock and Roll records have been relessed. Out of those thousands, Johnny Otis has those norty the smash hits to release in this alignum. You might say that these are the "standards" of the Rock and Roll field—the ROREAM OF INTERCRAY.

This is truly your ROCK AND ROLL Hit Parade!

Johnny Otis is no newcomer in the Rock and Roll field, as most of you know. His fans are legion. He composed "HOUND DOG", and "DANCE WITH ME, HENRY" just to name a few. He is recognized as THE king of Rock and Roll all along the Pacific Coast.

Johnny Otis not only sings, but also plays the drums, vibes and plano. As a disc jockey, he specializes in Rock and Roll naturally. He has a Rock and Roll television show of his own. His Rock and Roll dances are the most popular in the west.

His orchestra, white many others in which the leader is susually the only one with tolent, has some of the greatest musicians in the Rock and ROI field. Such musicians a Jacks Kalso who plays the service of the great surface of the great su

The singing group is called the "Jayos", and is made up of entertainers in Johnny's organization, with lead vocals by Johnny, Mel Williams and Arthur Lee Maye.

You who love to dance, will be happy to hear their silburn is designed for DAICING enjoyment as well as ISTENING enjoyment. . . for who would know the best best for dancing as well as Johnny Olis. In 1948 Johnny and Bordu All operated (in Cas Angeles) the first nite club to feature Rock and Rock and

LOU KIMZEY, Editor, DIG Magazine

### AIRCHECK 2

### THE 1930's — VOLUME ONE

RAY NOBLE and HIS ORCHESTRA

featuring

**AL BOWLLY** 

**MARCH 13, 1935** 

JOE HAYMES and HIS ORCHESTRA

from

**HOTEL McALFIN** 

**JANUARY 29, 1935** 

# RAY NOBLE

JOE HAYMES

Drume.

Charles Buch

Guitar:

Make Chetkes

#### featuring AL BOWLLY

THE COTY HOUR broadcast from New York City, New York on Wednesday, March 13, 1935 from the studios of WEAF over NBC

Victory. Trumpets: Charlie Spivak, George Nick Puant, Fritz E. "Pee Wee" Ertim Prostero, Dames Trombones:

Alton Glenn Miller. Piano: Claude Thornhill

Nuncio M. "Toots" Musuzenberser (Minta), Lawrence F. "Bud" Freeman,

Rass Delmar Kanlan Drums: Bill Harty

Vocalist: Al Boxelly

I. THE VERY THOUGHT OF YOU (Opening Theme)

2. FLOWERS FOR MADAME

(Al Bowlly, vocal) 3. 'WAY DOWN YONDER IN

NEW ORLEANS 4 CARRANGA

5. I NEVER HAD A CHANCE (Al Bowlly, yocal)

6. LONDONDERRY AIR (Danny Boy)

7. NIGHT ON THE DESERT (Al Bowlly, vocal)

8. BLUE DANUBE

From the Grill Room of Hotel McAlfin in the Tuesday, January 29, 1935 over CBS station

Piano: Trumpets: Paul Mitchell Ferretti. Rover Smith D .... Trombones:

Toe Yukl. Dave Tacobs Paul Ricer, Bud

Alto Saxophone:

I. IN MY COUNTRY THAT MEANS LOVE

2. TWO SEATS IN THE RALCONY

3. HONEVSUCKLE ROSE

4. ON THE GOOD SHIP LOLLIPOP 6 NOTHING EVED HADDENS

> 6. WHEN GIMBAL HITS THE CYMBAL

7. LONDON ON A RAINY NIGHT

8. MY MELANCHOLY BABY 9. THE WHITE STAR OF SIGMA NU

RAY NOBLE became famous in the U.S.A. before he ever got there, via his popular musical compositions and the recordings of his London based HMV studio orchestra. In late 1934 Victor convinced him to come to the U.S.A. to exploit that popularity. Ray arrived with his vocalist, Al Bowlly, and his drummer-/manager, Bill Harty. He recruited Glenn Miller to organize the orchestra and very early in 1935 they began the weekly "Coty Hour" broadcasts and recording sessions for Victor. For about a year and a half the personnel for this group remained relatively stable. Following that several of the members of this starstudded group went on to head up their own orchestras - Glenn Miller, Will Bradley, Charlie Spivak and Claude Thornhill.

The "Coty Hour" was the U.S.A.'s first live exposure to Ray Noble and we are pleased to present here the earliest known AIRCHECK of that program. Ray's own composition, "The Very Thought Of You", is the opening theme. Nelson Case, the announcer, finds several similarities between the sponsor's products and Ray Noble's music! (Our apologies ing song; it was felt that the defect was of minor nature when compared to the importance of including the song.)

Al Bowlly sings the first tune, "Flowers For Madame", which the orchestra recorded only four days prior to this program. The voicing of the reeds on this tune is reminiscent of Glenn Miller's later arrangements with his own orchestra. Glenn Miller's arrangement of "'Way Down Yonder In New Orleans" allows the boys to swing a bit and then Ray comes to the microphone to announce:

Our next number is "Carranga", which is a novelty I wrote for the new picture "Brewster's Millions", which features that wonderful artist and charming fellow lack Buchanan, who is taking his vacation in America right now. This is the first performance of "Carranga" on the air and I hope you'll like it.

After that comes a superb ballad, "I Never Had A Chance," by Al Bowlly, whose subtle South African accent was so pleasing to the feminine listeners. The tempo/rhythm change was commonly used during this period. In commemoration of the forthcoming St. Patrick's Day the orchestra plays a short version of "Londonderry Air". Al Bowlly's final vocal for the program is "Night On The Desert". complete with drums and tom-toms. The orchestra finishes the program with a very unwaltzlike rendition of "Blue Danube". Unfortunately the closing theme, "Goodnight, Sweetheart", composed by Ray Noble, is mis-

It's all over too soon. I'll be listening in next Wednesday evening to hear the next "Coty Hour"!

- Edward F. Polic

JOE HAYMES was a likeable composer and arranger. But according to Zeke Zarchy, an excellent trumpet player and one of Hollywoods top studio musicians, Joe was quite absent minded and totally without good busi-ness sense. Zeke joined the Haymes band shortly after this Hotel McAlfin date. Zeke told me that Charlie Bush, the Haymes hand drummer, acted as the business manager of

Haymes was born in 1908 and he became a self-taught pranist-arranger joining Ted Weems for his first big job. One of his many arrangements for Weems was the hit "Piccolo In 1930 Haymes organized his own band. The hand on this AIRCHECK is essentially the same one Haymes sold to Tommy Dorsey in the fall of 1935. Haymes then formed another hand in late 1935 and continued leading and recording through 1937. Little is known about him between 1937 until the time of his demise years ago in California. He did do some studio work in the forties and his name was mentioned as an arranger for Lawrence Welk in the fifties

This broadcast of January 29, 1935, with Paul Douglas announcing, opens with the Joe Haymes theme song, "Midnight", followed by a bright pop tune of the day "In My Country That Means Love". Bud Freeman's fine tenor sax chorus highlights it and Cliff Weston vocalizes. Cliff's real name is Cliff Wetterau. Two Seats In The Balcony" is a ballad ably sung by Agnes Anderson.

The standard "Honevsuckle Rose" swings well with great clarinet by Paul Ricci who later became a top New York studio musician. Also

Haymes theme, "Midnight", is heard again for the station break - WABC/CBS, New York — and then into "Good Ship Lollipop" with a Weston youl

"Nothing Ever Happens" is an original comgood tune with some nice piano by Paul Mitchell. Fine ensemble work - certainly

Mack Gordon and Harry Revel wrote a novelty sone, "When Gamble Hits The Cymbal" which is up next. Plenty of solo's on this Haymes arrangement including chase chorus' on the ride out by Freeman and Ricci. Toots Mondello's alto is also heard and Cliff Weston is the vocalist

"White Star Of Sigma Nu", an up-tempo arrangement, closes out this remote broadcast. This tune moves right along with excellent solo's by Ricci. Freeman and Mondello. The brief trumpet may be Andy Ferretti. Paul Douglas cuts in for closing credits and this AIRCHECK ends. It's probably the only remote broadcast available of the Havmes orchestra of this or any other period and it showcases the arranging and composing talents of Joe Haymes.

- Bob Thompson

STEREO

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- ON A RAINY NIGHT IN PARIS
   (F.C. Bond) Gold Clef Music B.M.I.
- 3. THE HEATHER ON THE MOORS (based on "Wurthering Heights" by Emily Bronte) (F.C. Bond) Gold Clef Music B.M.I.
- RENDEZVOUS IN ROME (F.C. Bond) Gold Clef Music B.M.I.
- 5. THE TREE ON THE HILL (F.C. Bond) Gold Clef Music B.M.I.
- 6. JEROME

(F.C. Bond) Gold Clef Music B.M.I.

#### SIDE 2

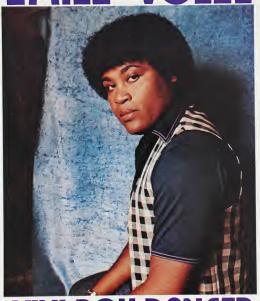
- A SYMPHONY FOR LOVERS
   (F.C. Bond) Gold Clef Music B.M.I.
- 2. I LOOK AT YOU

  (F.C. Bond) Gold Clef Music B.M.I.
- 3. VALENTINE (F.C. Bond) Gold Clef Music B.M.I.
- 4. PRAIRIE FIRE (F.C. Bond) Gold Clef Music B.M.I.
- 5. THE MASK OF BEAUTY
- (F.C. Bond) Gold Clef Music B.M.I.
- 6. AUTUMN REVERIE (F.C. Bond) Gold Clef Music B.M.I.

Arranged and Conducted by DICK DURHAM

> Produced by ALEX CZARENKO

**EMILE WOLEL** 



VINI POU DANSER





# EMILE VOLEL VINI POU DANSER

SIDE 1 VINI POUI DANSER PAS COUE SA CUCURUCUCUI PALOMA SIDE 2 TI FI A LEVE

TI FI A LEVE SI MANMAN OU PRES DE TOI JE SUIS ANNIE RAPPELE OU

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#### SI MANMAN'OU

#### VINI POU DANSER

Vini pou danser (3 fois)

Cherie vini pou danser

Même si coeu'ou pa content

Fo'ou pa gacher le temps

FO que compren'n que

Nou pap jeunn tou temps.

### PAS COUE SA

O bel ti josianne doudou
Faudrais ou compren'n moin
Ce' jalou li jalou boneu a nou
Pa couè sa'l ka vini raconte vous bel doudou
M'de'ja ba ou toutt ti coeu a moin
Pas couè sa doudou pas couè sa
Jacques se'on bonom'm très jalou
Pas couè sa doudou rinmin moin
Ban moin ti coeu'ou pou la vi.

Si manman'ou et madam ou tape ne'ye'
Moin vle' connin ki less ou t'ap sove' (bis)
M'ape' sove manman moin
Laisse' femm la desann an ba dlo la
Ma trouve' lott femm
Moin pap jamm trouve' oun lott maman enco

(Ref.) Mezanmi coue moin Manman desann an bas dlo la (4 fois).

Jano avec fanmi'l tale binyin
Manman'l ak madam li tape neye (bis)
Li ale sove madam li
Laisse manman desenn an bas dlo la
Trois mois pas passe
Madam la sove avec youn lott nomm

Mezanmi etc...



#### ANNIE RAPPELE'OU

#### PRES DE TOI JE SUIS

Près de toi je suis
T'es pour tant loin de moi
Et dans tes yeux
Je peux voir ta mélancolie
Il t'a laissée
Tu penses encore à lui
Il fait si mal
De voir que tu ne l'as pas oublie.

Parfois, quand tu me dis "je t'aime",

Au fond de moi, je voudrais te croire même.

J'espère pourtant q'un jour tu oublieras, Je t'aime tant, mon amour pour toi S'ra toujours là. Annie rappele'ou l'eu nou te jeunn
Nou te'tres gai, tres insouciant,
Nou te'pense' que nou pap vie'
Que la jeunesse te'eternel
Paren'ou te di
M'ce' musicien
M'ce' vagabond, m'ce' sans ave'
Yo te la cause nou sépare'
Et maintenant n'ap regrette'

Min a present m'a l'étranger
Et ou marie moin pa blie ou
Min ce souvenir des jours passes
Kape hante m, nou connin bien
Que sentie nou pap jam croise
Et lamou nou minin a rien
Pour tant pesonn pap empeche m
Prend le passe fort dans bras moin

Annie rappele ou etc....



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# caucasian folk songs and dances

# VOLUME I AZERBAIJAN

Rashid Beybutov, tenor and Other Soloists with National Azerbaijan Folk Orchestra of Baku

"From the Series Songs and Donces of the Nations"





# ARSHIN MAL ALAN

Comic Folk Opera by U. Gadzhibekov (Highlights-sung in Russian and Azerbaijan)

# CAUCASIAN FOLK SONGS AND DANCES

National Azerbaijan Folk Orchestras of Baku Volume I: Azerbaijan

ARSHIN MAL ALAN (Comic Folk Opera by U. Gadzhibekov) .

Rashid Beybutov, tenor

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way from her

ZERBAIJAN folk songs and dances, spokesmen for the people in musical form, and show the main characteristics of the nation. The Azerbaijan people are the only people of the Transcaucosus region who are mostly pure Tartars in origin and belong to the Moslem faith. Politically their country is divided between the Soviet Union and Persia. Around 3,500,000 Azerbaijanians live in the Azerballan Soviet Republic, which is one of the sixteen republics comprising the Soviet Union. Another 1,500,000 Azerbaijanians live in the port of their country which belongs to Persia (Northern Persiacapital Tabriz). Azerbaijan was invaded politically and economically by many different notions throughout recorded history. In the last few hundred years it was mostly under Persian rule. After the Russo-Persian War and the Treaty of Gulistan in 1813, the part of the country which is today the Soviet Azerbaijan was given to Russia. During the Russian Revolution in 1917, the Azerbaijanians proclaimed independence with their capital in Elizavetopol and later in Baku - which remains also today the capital of the Soviet Azerbaijan Republic, However this independence was short-lived, because

because of Communist victories throughout the old Russian Empire, and finally in 1920 the Communists also came to power in Azerbaijan, forming in 1922 a Transcaucasian Soviet Republic (including besides Azerbalian, Armenia and Georgia). In this way Azerbaijan became one of the four original members of the U.S.S.R. In 1936, Azerbaijan received an independent status in the frame of the Soviet Union, as the Azerbaijan S.S.R. During the Second World War Allied troops occupied Persia (Iran) to protect the transportation of American Lend-Lease war materials sent from

in 1918 the British occupied this territory due to

the troubled revolutionary situation then in all ter-ritories of the old Russian Empire, and as a result

of conflict with Turkey. The British seized control

and held it until 1919, when they withdraw. But

the independent republic still could not hold out,

the Persian Gulf through Iran to the U.S.S.R., mostly to Baku the capital of Azerbaijan. Under these conditions, Persian Azerbaijon was occupied by Soviet troops, up until May, 1946. Preceding their withdrawal, there was an uprising by the Azerbaiignions. The Iranian government granted limited autonomy to Azerbaijan in June, which it subsequently rescinded. Azerbaijanians, as a result, have not independence in either Russian or Persian sections. In the Iranian territory there is also no cultural freedom whatsoever for them. Economically the country is very poor, and the people ore living under tragic conditions - although there was found on this territory recently oil, it was not developed. On the other hand, in Soviet Azerbaijan the people, although once again without any political freedom, have a tremendous cultural and economic development - making a difference at the border like night and day. The people are engaged mostly in the ail industry, which is given special attention by the

Soviet authorities because this section with Boku is the center of all Soviet oil production. A very large part of the population is concentrated in ag-riculture also, with cotton being the most popular product. The famous Caspian Sea fisheries, equipped with modern machinery, produce three-fourths of the world's output of sturgeon caviar. The standard of living, although very far from approaching ours, is radically above the standard of living of their brothers in Iranian territories. The official language in the Soviet Azerbaijan is their own Azerbaijan Janguage, Education there has lately made enormous progress. There are many elementary, secondary, and higher institutions of learning. In every bigger city there is an opera house, concert halls, and many dramatic and motion picture theatres, where works mostly of Azerbaijanian writers and composers are performed. One of the areat Azerbalianian composers, Fikret Amirov is represented in this album. Also represented in this album is a comic Azerbailan folk opera "Arshin Mal Alan". The music and story, olthough very colorful in the oriental pattern, is reminiscent of Rossini's "Barber of Seville", Arshin, trying to gain the heart of his beloved, gains access to her house in the guise of a merchant, and once there, with the help of a servant maiden overcomes outlandish obstacles and succeeds in his purpose. The performance presented in this album is sung in Azerballanian and Russian because this work is very popular not only in all Russia, but also outside of Russia, especially in the Near East. The folk sonas and dances presented here are performed by the National Azerbaijan Folk Orchestra of Baku, which is very active in giving many performances, not only in Azerbaijan, but all over the Soviet Union. The tenor, Rashid Beybutov, is the most popular leading tenor of Azerbaijan today. The songs and dances are typical, performed as they have been from time immemorial in the country of their origin. They have become, as does all folk music, traditional - written by unknown composers, or by composers of the so-called "dilettante" period, which was the predecessor of the national movement of art music. (Through the circumstances referred to above, the cultural development in Azerbaijan did not start really until after the First World War.) These songs and dances entertained not only the people, but also were performed in the courts of the nobility. The characteristics of the dances in comparison with our Western dances are radical in some cases — especially in that they are stationery and involve motions of the head, neck and forearms. Many of the songs sung by women choruses originated as harem songs - although today the women in the Russian part of Azerbaijan no longer live a secluded life as before, and in most cases do not hide their faces under the "vash-

The works presented here are performed in the country of their origin and are mode avollable for the first time, conforming with the Colosseum pollcy of bringing into the repertory only outhentic and unique recordings.

Bruno G. Ronty

1. a.) "Arshin Mal Alan" b.) I found my love. (Ya llubov svoyu nashol.) Sung in Russian, Music U. Godzhibekov from the comic folk opera, "Arshin Mal Alan." Rashid Beybutov, tenor. National Azerbaijan Folk Orchestra of Baku, 2, "Arshin Mal Alan". - Duet between servant and servantess. Sung in Russian. Rashid Bey-

(Highlights - sung in Russian and Azerbaijan)

butov, tenor, A. Kreshtcheva, soprano. National Azerbaijan Folk Orchestra of Baku. "Arshin Mal Alan" - Gultchokhra's Aria from Act II. S. Mustafayeva, soprano. National Azerboilan Folk Orchestra of Baku, Suna in Azer-

4, "Arshin Mal Alan" - Duet of Asker and Gultchokhra. Rashid Beybutov, tenor. L. Maslenni-kova, soprano. National Azerbaijan Folk Or-

chestra of Baku, Sung in Russian. 5. "Arshin Mal Alan" - Gultchakhra's Aria from Act III. S. Mustafayeva, soprano. National Azerbaijan Folk Orchestra of Baku, Sung in

4. The Nightinggle Above the Red Rose, (Solovey nad rozoy aloy.) Sung in Russian. Rashid Beybutov, tenor. National Azerbaijan Folk Or-

chestra of Baku. 7. You - My Spring. (Ty - moya vesna.) Music by Fikret Amirov. Azerbaijan words S. Vuraun.

Russian words by A. Zharov. Rashid Beybutov, tenor. National Azerbaijan Folk Orchestra of Baku, Sung in Azerbaijan and Russian. My Bright Land. (Svetly may kray.)

Music by Fikret Amirov. Azerbaijan words by M. Dilbasy. Russian words by A. Zharov. Rashid Beybutov, tenor, National Azerbaijan Folk Orchestra of Baku, Sung in Azerbaijan and Russian,

Branchy-eared Gold, (Zoloto vietvistove.) Music T. Kullev. Rashid Beybutov, tenor. National Azerbaijan Folk Orchestra of Baku under Kuliev, Sung in Azerbaijan and Russian,

1. Azerbailan Mugam, "Shur" Music by Fikret Amirov, Bolshoi Theatre Or-

chestra under N. Anosov. Benovshe (Azerbailan Folk Dance)

Zourna Trio directed by Ali Kerimov. 3. Dervish (Azerbaijan Ashug Song.) Words by Ashug Alesker, Sung by Ashug Kara,

National Azerbaijan Folk Orchestra of Baku. 4. Donce from the Music of S. Rustamov to the Drama "Nizamy" by Mekhta Husein, National Azerbaijan Folk Orchestra of Baku under Seyda

5. Gazel. Music by D. Dzhakhangirov. Words by S. Rustama, National Azerbaijan Ensemble of Song and Dance under A. Issrafilzade.

6. "Sary Bulbular." Sara Kadymova, mezzo soprano. National Azerbaijan Folk Orchestra of 7. Muleili. Saz Ensemble under A. Babayev.

8. "Bir Ala Gyozlu Yar" Ali Ovset Sadykhov, solulst and the Azerbaijan Folk Instruments

9. Sevgilim, My Dorling. Music A. Babayev, Azerballan words Z. Dzhobarzade. Russian words A. Zhorov. Rashid Beybutov, tenor. National Azerbaijan Folk Orchestra of Baku,

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1968

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Joseph R. Simon, Conductor





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Gospel in Song

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We at Quintet Recording Company are proud that we were selected to be a part of this fine album.

#### SIDE I

| I. Wonderful Savior              |    |  | . 1:4 |
|----------------------------------|----|--|-------|
| 2. Without Him                   |    |  |       |
| 3. Since I Said Goodbye To Egypt |    |  | . 2:1 |
| 4. I've Been To Calvary          |    |  | 3:0   |
| 5. Too Much To Gain To Lose      |    |  | 3:0   |
| 6. I Will Follow Thee            |    |  | . 1:3 |
| SIDE                             | II |  |       |

| ı. | Let Me Touch   | Him . |    |    |  |  |  |  |  |  |  |  |  |  |  | 3:25 |  |
|----|----------------|-------|----|----|--|--|--|--|--|--|--|--|--|--|--|------|--|
| ٤. | Who Am I?      |       |    |    |  |  |  |  |  |  |  |  |  |  |  | 3:15 |  |
| ì. | I'm Following  | Jesus |    |    |  |  |  |  |  |  |  |  |  |  |  | 3:01 |  |
| ١. | 'Til The Storn | Pass  | 65 | B) |  |  |  |  |  |  |  |  |  |  |  | 3:15 |  |
| 5. | Unworthy       |       |    |    |  |  |  |  |  |  |  |  |  |  |  | 2:55 |  |

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#### Side 1

RUNNIN' WILD

CALIFORNIA DREAMIN' - Solo: P. Bonnell

LOVING SOUND - Solo: D. Paully GREAT MANDELLA - Solo: S. Smith

LULA

THAT'S ALL - Solo: B. Palmer

DEFINITION OF LOVE - Solo: C. Wardrop, K. Fowle, D. Paully, A. Freeman

#### Side 2

HERE, THERE, AND EVERYWHERE - Solo: S. Smith

BAREFOOT IN BALTIMORE

BECAUSE - Solo: D. Paully, B. Palmer, C. Wardrop WE'RE SAVIN' OURSELVES FOR YALE - Solo: A. Bentley

ENGLISH SUITE: Bourré

COMMERCIAL - Solo: C. Wardrop, S. Smith

NIGHT OWL - Solo: J. Bogdanowicz





## SIDE A

Also available on cassette

Zig It Up — Hourgan & Ninjaman

Goat Man — Bunny General

Laziness Hold Dem Down - Isoanese

I'm Rapping - Rappa Fretty

The Outlaw - Steelie & Cleavie

#### SIDE B

Fudge Box — Binsie General

New Brand Slang — Capt. Barkley

Guess - Mr. Pents

Jump & Kick Out - Beeny Don

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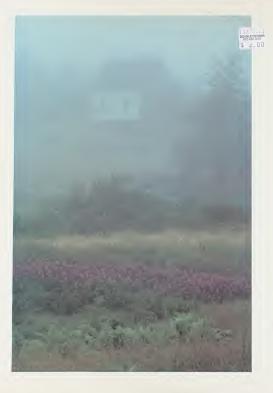
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It's Going
to Rain

Songs with

Madeline— MacNeiL

Je parmen 18, 1985

Je Church Touch 16401

With Touch 16401



Madeline MacNeil vocals, hammer dulcimer ex

Seth Austen gustar Francis Lapp Averstt fluto— Flann Williams vocals

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Special Thanks to Maida Jones, Sam & Carne-Hirzetta, Amia Beerry, Janis Nauer, Amy Warner, Karen Mazza, Hitti Anne Mez Neil, James Mac Neil, Judie Pratt and Betty Barrett - the love brocath my wingsSide One-

1 Soon Its Gorona Ran. 327 Son Jones & Harroy Sountt, Chappelle 11 1 (2009) arr M. MaNed

2 The Water is Wide- 4 32 Inditional

arr MacNed, Averett, Auster 3. Blow the Wind Southerly / The Keel Row 3.07

arr MacNeil, Austen.
4 Hello 3 31
Land Wather Proclina Music (ASCAP).

arr S Austen.
5. Your Song 4 41
Elson John e. Bonne Touper, Week Jones Alusia (BMI)
arr S Austen.

Sede Two

Side Two

1 River Rising 3 07

Seth Austen & Reets & Brenches Music

ore Seth Austen.

Wild Mountain Thyme 3 32
 Traditional

arr MacNeil Austen

3 Summer time— 3 09 George a Ira Gershim, Gershim Publishing Corp (ASIAP) arr S Austen.

4 Send In The Clowns 3 26 Stephen Sordheim, Revolution Munic Publishing Corp (ASCAP) arr MacNesl

 River 4 32
 Bill Staines, Mineral River Music (BMI) arr. Auston, MacNal, Williams, Asersti



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# Soon It's Going to Rain

Songs with hammer dulcimer

Madeline— MacNeiL



Jim Macdonald Lead Vocals, Guitar Scott Williams Bass Guitar Jim Tobias



All songs written \*, \* 1987 Jim Macdonald Musical arrangements by Jim Macdonald and THE FEVER

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Jim Macdonald and THE FEVER
at DAK Audio, Sellersville, PA

Additional information, contact. THE FEVER 228 North 12th Street, Box #3 Allentown, PA 18102 (215) 433-1759 Artwork: Margaret Heckman Photography: Kevin Bubbenmoyer Printing Consultation: Chris Kincaid Touring Staff: Fred Newhard, Tom Gonya, Don Golden

APPRECIATION TO: Mrs. Tobias, Dick Kantner and D.J.'s, Bob Maicks, Joyce Shellenberger, Larry Richman, Sue Tobias, Patty Fatzinger, Kathy Borso, Karen Brodoski, Diane Davis, Kim Stack, and Marie Arbegast.







# Music for

## BY THE LEROY ROSTIC MELLOW AIRES

- Not Sensational
- Not Hot
- · Rut Good

LE ROY BOSTIC 8 ROBIN ROAD YEADON, PA.

They say that you are Square if you like your music Sweet, Smooth and Swingy, I am a Square,

I dedicate this my first experience of recording to my numerous fans and well wishers. They are the ones who have constantly insisted that I join the Can Gang, so that they could hear me by remote control.

I do not anticipate reaping a financial harvest from this endeavor, though it would be appreciated. My most sincere wish is that the Canned Mellow Aires will be tolerated and enjoyed as much as the Live but Old Mellow Aires.

I wish to remind those who are not acquainted with the Mellow Aires personally, that we are musicians singing rather than singers playing.

#### Domonuol

Piano player, tenor singer Ellsworth Coleman born in Louisville Ky. before the turn of the Century, Veteran of World War I (never under fire but was a fine runner). Fourteen years of service with the Mellow Aires. Resides in New York City but spends 95% of this time in Philadelphia. He is a great Yankee and Dodger fan when they are winning.

Bass Violin player and Bass singer, Edward (Gabby) Hayes, born in Raleigh N.C. He is very talkative (says about 10 words a year). Was once a track man for the John Wannamsker Store in Philadelphia, being a member of the once popular Meadow brook A.C. A Mellow Aire for 12 years. He aspires to be a Big League Manager and can always tell you why the Dodgers don't win-

Seriously the above two men are two of the most outstanding men in the business as to integrity and conscientiousness. As to their ability as performers I will let you judge for yourself. However I know they are great,

I augmented my trio for the recording by having a drummer use his brushes on his snare and use his congo on Calypso numbers. He is a 23 year old furrier by day and a Mellow Aire when needed, He is one of the few fine young musicians that will listen to an Old Square. Bennie Parks is his name and has worked with me for the past two mars.

The fourth voice heard on the vocals (baritone) is that of my 17 year old son, Le Roy E. Bostic, Jr. He is also an auxilliary percussionist and will be seen with me a great deal in the immediate future. He has a fine car and a great deal of natural ability. He agrees that his father is a Square.

Le Roy E. Bostic, Sr. organized, operated, arranged and booked the Mellow Aires from the time of its beginning in 1947. He is the only one who liked the leader. Alto Sax and lead singer.

Born in West Chester Penna, in 1900, A resident of Philadelphia since 1912, Started his musical career as a Cello player. Switched to Sax to finance his education, For the past two years a pensioner from the Court of Quarter Sessions where he worked in their Parole and Probation Department for 24 years.

Personally regards himself as a very fortunate person because of the constant demand for the Mellow Aires to perform, in spite of their squareness.

I am grateful and sincerely appreciative of the many friends whom I have met through the medium of music.

#### Side One

- 1. Nev Look Me Over
- Yeilow Bird
- 3. I Love You So Much It like You Always Hurt The One
- Halts Medicy

  Halts Medicy

  Toomelly You Have Taken My Heart The Same

  Silver Mooa Love is But A Game Of Chance 5. Doe'l Roll Those Bloodshot Eyes At He 6. Till There Wes You - Around The World

#### Side Two

- 1. Your Lips Tell Me No, No, But There's Yes, Yes in Your Eyes Baby Face When My Baby Smiles At Me
  - 2. Paper Doll Up A Lozy River 3. Wellz Medicy Green Streams ... The Shadow Weltz ... My Here
  - 4. Chocolete Whiskey and Verille Gin S John III
  - 6. Mack the Kulfe 7. The Street Where You Live — I'm Cotting Married in The Morning — I Could lieve Cented All Night



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TAMBOURINE Dennis C. Brown Bernie Grundman Mastering Studios Hollywood, CA

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(INSTRUMENTAL VERSE)

ALBUM ILLUSTRATION Tina Nichols ALBUM COVER PRINTING Modern Printing

RECORD LABELS G&M Graphics Hollywood, CA

#### LYRICS

LOS ANGELES I LOVE YOU SO VOLUBE WHERE I WANT TO BE OH HOLLYWOOD, HOW I JUST LOVE YOU SO ALL YOUR GLAMOR, YOUR STYLE, AND CELEBRITIES

YOU ALWAYS KNOW WHAT'S HAPPENING AND YOU ALWAYS SHARE IT WITH ME OH L.A. I JUST LOVE YOU SO YOUR SANDY BEACHES, SUNSHINE, AND PALM TREES

YOU ALWAYS KNOW WHAT'S HAPPENING AND YOU ALWAYS SHARE IT WITH ME OH L.A. I. JUST LOVE YOU SO AND I KNOW THAT YOU LOVE ME

WE GRATEFULLY ACKNOWLEDGE THE FOLLOWING OFFICIALS AND OFFICES OF LOS ANGELES AND HOLLYWOOD AND THE ENTIRE LOS ANGELES COMMUNITY FOR INSPIRATIONAL GUIDANCE AND KIND ASSISTANCE IN PROVIDING HISTORICAL AND GENERAL INFORMATION FOR THE RECORD AND VIDEO PRODUCTION OF "THE LA. SONG"

THE LOS ANGELES COUNTY OFFICE OF THE MAYOR LOS ANGELES, CALIFORNIA THE LOS ANGELES CITY COUNCIL

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RLC Records RR33 Sunset Rivd., W. Hollywood CA 90069

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BALALAIKAS

# TROIKA

THE TROIKA BALALAIKAS is three young and exuberant musicians from California who re-create the spirited excitement of Russian folk songs. Dressing in authentic costumes, singing in Russian, and playing traditional instruments, the trio captures the richness and passion of Russian folk moledles and rhythms. Entertainers in the true sense of the word, the Troika Balaialkas never falls to bring its audiences to their feet—singing, clapping, and dancing to the captivating rhythms of Russian folk music. Dates Suprig Paravora Nussi: Wasts Successor.

SIDE ONE
1. POLYANKA
Song from the Ural Mountains
2. PODGORNAYA
Village Song
3. POLYUSHKA POLYE

3. POLYUSHKA POLYE Meadowlands 4. GARI GARII Burn Burn, Gypsy Lovel 5. SYYETIT MYESYATS Bright Moon 6. TANYETS KOZAKA

Dance of the Cossacks
SIDE TWO

MEDLEY
 VO SADU - In the Garden
 HOPAK - Ukrainian Men'a Dance
 NA RECHEN 'KU - To the filver

NA RECHEN 'KU - To the River
2. NA RYBALKYE
Fishing
3. YABLOCHKO
Sallor's Dance

4. KOROBUSHKA The Pediar'a Pack 5. TAMBOVSKI KHORAVOT Tambov Round Dance 8. ACH, SYERDTSE MOYAI Oh, My Hearti

7. MEDLEY Down the Kazanka River Folk Dance

Photography: Dennis Galloway
Design: Cristina Simoni
Production Consultant: Jack Kenny
Special thanks to Diene Sward Rapaport and

Side one was recorded by Michael Cogan at Bay Records using an Ampex MM 1000-8 Records and Electronolice, AKC, and Bayer microphones. Side her was recorded by Jac-Kenny, lise at Family Light Music School in Sausatio using a Nakamichi Model 700 II an bi-naural microphones. No Ilmilia yo or compression was used on alide yo or

compression was used on size two in entire the recording or mastering process.

Mastering: Neumann Variable-Pitch Lathe
This record produced in cooperation with the American Society for the Preservation of Eastern European Music and Dance—a non-

REORDER FROM: TROIKA BALALAIKAS 2389 30th Avenue San Francisco, CA 94111 (415) 665-0808



remember of the control of the contr







KRISTINA OLSEN vocals, acoustic quitar, saxophone

THE LOOSE STRING BAND John Movnier ► electric quitar Danny Gray ► electric bass Dave Souers ► traps and percussion Craig McGaughey ► acoustic piano Nancy Makoul ► harmony vocals (A3, A4)

#### GUEST ARTISTS

Marty Rifkin ► steel guitar (A1, A3, B1) Miriam Mayer ► violin (A4, A5, B1, B5) Melanie Harby ► flat top guitar (B5) Dave Gage ► harmonica (B3) Doug Whitney and the Penyy Debs ► back up vocals (B1)

produced by Kristina Olsen remix ► Rick Ruskin photography ► EK Waller cover design ➤ Gunnar Swanson recorded at Lion Dog Music, Pasadena

Meesy Holberg for the KO&TLSB logo Brian May for putting our music on the ar-Barry Solomon for the

chords on "Mother of Penil Eric Breimen for the front cover concept Phelee Butté, Grant Cramer, De Paque, Dawnzerlie Greane, Robert Kaiser, and Douglas Whitney for modeling

Andy Hadel for research Michael Hoover, Koicholo Oshio and John Zehnder for keeping my instruments in repair

Ardis Clark for the line "someplace to put it for the winter Bob Riskin and all the McCabe's gang and especially Mom for endless love and support



side A

1 Freeway Lover

2 Love is a Sometimes Thing

3 Someplace to Put It

4 Insomniac's Lullaby 5 Mother of Peril

side B

It Don't Take Too Much In My Arms Again

This Old Train Three Little Rears





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## Bucks & Does





Sam Rízzetta hammer dulcímer & fretted dulcímer

#### (Bucks & Docs - Sam Rizzetta ~ hammer dukimer & fretted dukimer

These been booked on hammer disk omers for some time. In fact, the first time I heard one, probably in the early 1960's, Junes totally captured, Asia maker of instruments as well as a player, Touchte't resist the urge to build instruments that would allow me to make those magical sounds. The rest is history, I have been exploring and experimenting with disciners ever since and the end is not yet in sight.

The hammer dulciner has probably become most familiar for playing lively hardowns and old time dance music. And Ive used it in many formal and informal stringhards. In 1974 I formed the group Trapezoid, for the purpose of playing hommer didenier quartets as well as stronghand music. White I was with the group we recorded two albums, TRAVEZOID, and THREE FORKS OF CHEAT, which both mediate

some Sulemer quartets

The diference can really set your toes topping, but it has other and more gentle sides as well. And the hommer shlvimer is a versalite and hauntingly bountful solo instrument. It is presented here in a variety of moods and settings with emphasis ansolos and ducts. SIDE 1

1 Enny Poer (Carolan), 2:51 Hammer dukomer and tretted, or Appelachian "dukomer duct, The tretted dakemer used is a small, high pitched instrument. I call a "potato-bay" dakemer or "conve. public "dakemer. Very cute.

2 Hoedown, 2:40 With Blackic Cool onguitar,

3 Bucks & Docs (© S. Rezetta 1982), 3:30 They usually have a share of my ganken, so they may as well have a share of my music

4 <u>High Talls of Cheat</u> (O.S.Rizetta 1982), 2:28 Aninstrumental remuniscence of the beautiful Cheat River

country of central West Virginia, Fretted dulciner sole 5 Colora Waltz. 2:22 Theord this waltz played by tiddler Tom Welch of Petersburg West Virginia and it has long remained a favorite. Blackie Cool, head quitar, Michael Kline, second quitar,

6 Polyano Strat (O.S. Rezetta 1982). 7:32 A vagady tropical tune that remained unnamed until Mt.

St. Hilens broke into the news

7 <u>Mother Trucker</u> (O.S. Rézetta<sub>.</sub> 1981). 3:40 Here is something that is certainly autof place on this record. But we dit have a lot of fan with it. "This song is my answer to all those country & western tour-jerkers about truck driving, abundament, sex-role stereotypes, and Mother. You'll probably never hear this one on the radio Assistance from Alan Freeman on bretted dulyimer and quitar, and Telf Eberlein and Drew McDaniel on vistal larmony.

SIDF 2

1 Cucker's Nest, 2:18 Hammer dukumer with Gerry Milnes on toldle and Michael Kline on autar. 2 Norwegian Waltz/Dolly Sods (O.S. Rezetta), 2:42 The wieltz is from Tom Welch. Dolly Sods was composed for a mountainton withing

3 Snowy Brasted Part / Rickett's Hornpupe, 3:07 Fretted dulciner solo,

4 <u>Pechahao Walte</u>, 1:58 How could Fresit stille like this? Learned from quitarist Blackie Cool and hammer dakimerist. Paul Vin Arschle, two truly gifted and inspiring traditional musicians.

5 Good torthe Toque / Rombling Pitchforks (or The Fisherman's Widow) / Somy's Mazurka / The Royal Parlownia Hermony (OS, Rizzetta 1981), 4:15 Only the last tune is original, 6 Part's New Dakimer (6 S. Rizzetta 1982), 2:58 I made this up while stronging a new dulciner I had

iast halt for Paul Van Arschale. I didn't have many strings on so I needed a time that child t howe many notes. The time grew as my stringing progressed. 7 Sweet Hour of Prayer / Angels We Have Heard On High. 2:33 My wite, Carrie, joins me on the

dukmer for a favorité duct.

8 Carolin's Tarewell To Music. 1:18

Engineering by Morty Barsonick, Juy Batista, Jim Capp, Jeff Ebertein, Grey Mockius, and Chris Weibel. Very special thinks to David Mould for coordinating studio production. And to the School of Radio and Television, and WOUB-FM, Onto University, Athens, Ohio where this was recorded. And to Keith Newman for lots of cryresso and a great record collection. Front photograph by Doug Yarrow,

O O 1982 Flying Clouds Music, P.O. Box 87, Valley Head, West Vingonia 26294. FCM-3 Stereo



# Wild Apache

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44444



VOLUME TWO

### WILD APACHE MIX EMOTION VOL. 2 VARIOUS ARTISTS

SIDE A

1. DANGER
Fronkie Poul

2. WHE THEM COME FROM
Poppie Irie

3. MY LADY LOVE

4. BOY YU NICE

Lody Shobbo

5. BEHOLD

Woyne Doniel

SIDE B

1. AS I THINK OF YOU

Tyrone Toylor

2. TIME TIME

Tony Rebel
3. TRY TRY

Trevor Sporks

4. GIRL DEM DOLLY
Apoche Scrotchy

5. RIGHT BACK TO YOU

Fronkie Poul

PRODUCED BY: Robert Livingston RECORDED AT: Penthouse Studio, Music Works Studio MIXED AT: Penthouse Studio ENGINEER: Toney Kelley

> MUSICIANS: Steelie & Clevie OVERDUB: Tony Asho

DESIGN: Alex McLoren, Khortomb Design

Jucket Made in Connda

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# DED NICHOLS VOLUME CAM 24

# DEDICHO 5 VOLUME1

#### Side 1-

1. WASHBOARD BLUES (E-20992; E-4178) (a) 2 WASHBOARD BLUES (E-20993; E-4179) (a)

3. THAT'S NO BARGAIN (E-20994: E-4180) (a) 4. THAT'S NO BARGAIN (E-20995: E-4181) (a) BONEYARD SHUFFLE (E-21597: E-4260) (b)

6. BONEYARD SHUFFLE (E-21598; E-4261) (b) BUDDY'S HABITS (E-21594; E-4263) (b) 8. ALABAMA STOMP (E-22981: E-4382) (c)

#### Cido 2

1. ALABAMA STOMP (E-22982; E-4383) (c) 2. ALABAMA STOMP (E-22983: E-4384) (c)

3. HURRICANE (E-22984: E-4385) (c) 4. HURRICANE (F-22985: F-4387) (c)

5. BACK BEATS (E-21720: E-4640) (d) 6. BUGLE CALL BAG (F-21718: F-4643) (d)

7. CORNFED (E-23665: E-6302) (e)

8. CORNFED (E-23666; E-6303) (e)



PERSONNEL: "RED" NICHOLS AND HIS FIVE PENNIES

(a) Red Nichols, co; Jimmy Dorsey, clt/alt; Arthur Schutt, pno: Eddie Lang, gtr; Vic Berton, dms & tympani

New York, December 8, 1926 (b) Miff Mole, tb; added. New York December 20, 1926 (a) Ac (b) New York, January 12, 1927

(d) Joe Venuti, vln; added. New York, March 3, 1927 (e) Red Nichols, co; Miff Mole, tb; Jimmy Dorsey, clt/alt; Adrian Rollini, bass sax; Arthur Schutt, pno: Eddie Lang

New York June 20, 1927

gtr: Vic Berton dms & tymnani Re-mastering John R T Davies Photo courtesy Duncan P. Schiedt

Cover Design:Ingrid

Ernest Loring "Red" Nichols was born May 8, 1905 in Opden, Utah Red's family were very mysical. His mother was a music teacher. His father was a professional musician, teacher, conductor, and professor of music at Weber College Red's musical education began at the age of four, his father who believed that practice makes perfect made Red practice the cornet one hour before breakfast, and he rewarded mistakes with a crack on the knuckles

Bad's precision was developed at an early age. He was playing classical solos on cornet when he was six years old. At the age of thereteen Red discovered juzz while listening to the records of the Orania) Disceland

In Occember of 1919, Red accepted a musical scholarship to Culver In Oecember of 1919, Red accepted a musical scholarship to Culver Military Academy. While at Culver Red played pains, violen, and cornet He was first cornet in the Culver symphony and marching bands. Red formed a jezz band and according to Or Raymond Forsythe, Bed's roommats and drummer in the band, "We were pretty good for a bunch of teenagers' Ernest Loring Nichols had accumulated a series of negative factors

the school. His academic achievement wasn't too high and he was In the summer of 1921, Red played at Lake James, Indiana with a

four piece band that included Russell Smith (Sax and piano). Ouring this period Red met some of the members of the Syncopated Five who In 1922 the Syncopated Five were in the market for a new man and

they wanted Red Nichols Russell Stubbs (pilino) recells Red as a fine On November 22, 1922 in Richmond Indiana Rad's horn was first put to wax. Red along with the other members of the Syncopated Five each paid \$25 for the privilege of making the records. The members of

the band each received twenty-five copies for "promotional purposes".

The tunes recorded that day are: CHICAGO, TOOT-TOOT-TOOTSIE, and STRUTTING ATTHE STRUTTERS' BALL. To this date collectors have been able to turn-up only one copy of this session In 1923 the band changed their name to the Royal Palm Orchestra nd opened at the Ambassador Hotel in Atlantic City, New Jersey, The

and opened at the Amessagour House in Attaining City, new Jangy, the orchestra was composed of: Red Nicholse; Chuck Cempbell ton, Gilbert Dutton-cit; Ray Stillson-sex, Russell Stubb-sp, Herb Hayworthbi; Dusty Rhoodes-dms Busty Princesers on Street Stevens and made some Edison records pinning September, 1923. At this time his idol was Louis Panico. The

begunning September, Panico influence can be heard on the Edison recording of YOU (Dec. 21 1923) with Ernest Stavens' Oance Orchestre. On occasion Red adopted Panico's flutter style and employed this technique on some recordings with Sam Lanin in 1924 and 1925 Red and Chuck Campbell left the Royal Palm Orchestre to join

Johnny Johnson in New York. Johnson eventually helped him (Nichols) organize a band of his own at the Palham Heath Inn in Winchesses unty. The band comprised: Nichols-c; Oudley Fosdick-mellophone. Freddy Morrow-as, Gerold Finnay-p, Joe Vanuti-vin, and Joe Zieglerdms. Red has said it was while he was playing with this band that he oms. Hed has sale it was write the was praying with one came that he first began to get the sound and feeling about the music that later brought the five Pennies recordings to their fame.

Fred Morrow and Gerald Finney Joined Oark Rossen and his Blue Streak Orchestra of New York in Walled Lake, Michigan in June, 1974 They told Bowen about Red's playing and they wanted Bowen to hire in early July and stayed with the band about six weeks. Then he went to Saint Louis where he joined Bennie Kruger. Red recalls meeting Pen Wee Russell in Sent Louis where Pee Wee was playing with Herber Wee Russell in Saint Louis where the twee was playing with nerpert. Berger. After a couple weeks with Kruger Red went back to New York and loined Sam Lanin at the Roseland (Sept., 1924). During this time. Red spent a lot of time listening to Fletcher Henderson's hand in which other and exchange ideas in the musicians room down stairs.

Sam Lanin was sympathetic and beload Red set up by first recording ups. One of the earliest of Red's small hand recording were by the Lanin's Red Heads on Columbia. The Five Pennies were about to come

Besides working with Sam Lanin. Nichols made a countless number of recordings as a sideman up through 1926 with, Harry Reser, Howard Lanin, George Olsen, Vincent Lopez, Bob Haring, Ben Selvin, Paul Van Lanin, George Olsen, vincent Lopez, Bob Haring, Ben sewin, Pauli van Loan, Nathan Glantz, Willie Cresger, Adran Schubert, Mike Speziale, Lou Gold, the California Ramblers, Billy Wynns, Frank Crum, Ernie Golden, Freddy Rich, Original Memphis Frive, Ross Gorman, Walter Oaviddon, Cliff Edwards, J.C. Plippen, Billy Wirings, Mike Markel, Orset Louis Lilienfeld, Joe Candullo, and Oon Voorbeer

Red Nichols along with his side kirk Miff Mole franted hands under Rhythm Kings, Wabash Oance Orchestra, Arkansas Travelers, Hottentots, Midnight Airdales, the Hottentots, the Captivators, Red and His Big Ten, and the Charleston Chasers.

#### THE FIVE PENNIES

In 1926 Red Nichols signed a recording contract with Brunewick On Occember 8, Red Nichols-c; Jimmy Oorsey-cit, as, Arthur Schutt-p, Eddie Lange, and Vic Berton-dms, made their first recordings with Brunswick, Jack Kapp (Brunswick Executive) asked Red after the session what he wanted to call the group, Via Berton spoke up "Why not call it Red Nichols and His Fire Penner" Everyone laughed and The period from 1925 to 1930 was the most important to Rei's

career and to his contribution to juzz He hired the best musicians in New York for the Fire Penniss recordings "We played" says Nichols, "for our fellow musicians, not for the

larger musically unschooled following, which we didn't know existed In Brian Rust's book "The Dance Rands" he states. "Then came the first records of "Hot" music designed for those who found "straight"

music rather tedious Prominent among the spear head of the new movement were the records of Red Nichols and the Eve Pennies on The recordings of the Five Pennies had a great influence on bands all over the country. "Pee Wee" Irwin states [International Musician-Jan., 1976] "It was in 1929 while with the Cass Hearn band, that I met Red

Nichols, e man who was reelly important to me. I was extremely impressed by Nichols as a cornetist. As a matter of fact, I was better acquainted with Nichols material than with Bix Beiderhecke stuff had been exposed to Red's records. And like almost every other band in the country, the Hagan unit had copies of the "Five Pennies" arrangements that had established the Nichols band amona musuriani The Pennigs arrengements showed great imaginition. Their use of

little used instruments such as tympani, bass sax, mellophone, vibra-phone, and hells made their sound different from other hands of the dis-After listening to the Pennies records one pains a premer respect for their musicionship. Their solo and ensemble work is excellent

The Classic Jezz Masters series on Red Nichols is designed for the collector who enjoys listening to ofternote takes. All available known tekes will be issued in chronological order

STAN & STEVE HESTER (1976)





#### TONY ALAMO SINGS

#### LOVE SONGS FOR SUE . . .

AND YOU

Doing this album, "Love Songs For Sue . . . And You," took me on a trip of memories I want to share with you. This album is a part of a collection of love songs I sang to Susie before we were married, at the period of time most of these songs were written, people lived in a different world. Life was clean, the world was filled with love songs: the composers wrote a message into these songs of ... boy meets girl, they fall in love, ion hands and go off into the sunset of life together, for better or worse, rich or poor, their yows before God were eternal, to thank God for all the blessings of life, to accept the unpleasant things of life together ... God saus a three-fold cord is not easily broken; that is true, just Susie and me and Jesus makes three ... we are hanny in our blue heaven. Even when the storm clouds of time, and the angry waves of the enemy of our soul lash out. at us, we won the battle. I would not exchange one minute of life God has let me live with Susie. I hope you receive the pleasure listening to this album I have had in sharing it with you.

> My good buddy Porter Wagoner produced this album, it was recorded at Porter's studio, Fireside, in Nashville, Tennessee. The little song "Susie" was written for me by Merle Haggard.

#### MUSICIANS

Harmonica: Terry McMillan

Guitars: David Kirby Alford Newell Bass: Bobby Duson, Mike Leech Steel Guitar: Stu Basore

Keuboards: Harous "Pio" Robbins, Benny Kennerson, Mike Lawler Drums: Jerry Carrigan, James Isbell, Terry McMillan

Strings: Sheldon Kurland, Byron Bach, George Binkley III, Marvin D. Chantry, Roy Christensen, Carl Gorodetzky, Lennie Haight, Wilfred Lehman, Steven Smith, Samuel Terranova, Gary Vanosdale, Stephanie

String Arrangement: Mike Leech Background Vocals: Sound 70 Singers

Produced and Directed by: Porter Wagoner Recording Engineers: Tom Pick, Roy Shockley Mastered by: Randy Kling at Randy's Roost Photography: Hope Powell Recorded at:

Fireside Recording Studio 813 18th Ave. South Nashville, Tennessee





ALAMO RECORDS 325 Broadway Nashville, Tennessee 37201 (615) 256-9727

#### SIDE A

- 1. Heart Aches Hoffman and Kenner/MCA Inc./ASCAP
- 2 Mu Blue Heaven Whiting and Donaldson/Leo Feist Inc./ASCAP 2:23
- Merle Haggard/Shade Tree Music/BMI 2:29
- 4. I Can't Stop Loving You D. Gibson/Acuff-Rose/BMI
- 5. Am I Blue G. Clark and H. Akst/Warner Bros. Music/ASCAP

#### SIDE B

- 1. No Greater Love
- M. Symes and 1. Jones/L. Jones Music/ASCAP 2 Near You
- Craig and Goell/Supreme Music/ASCAP 2:30
- H. Lawson/Uni-Chappell Music/BMI 2:26
- Sioux City Sue
- D. Thomas and R. Freedman/Edwin Morris & Co./ASCAP 5 My Happiness Peterson and Bergatine/Hanniness Music/ASCAP 2:58

# F & W STRING BAND



side 1 — dancing Jimmy's Favorite Jig Cincinnati Hornpipe Parry Sound Reel Westwind Staten Island Hornpipe First Western Change Jig

F-FW-1

side 2 — listening
Shepherd's Wife Waltz
Rory O'More Jig
Laura Susan Reel
Beer Barrell Polks
Silver and Gold Two-Step
Montreal Reel
Montreal Reel
Protestant Boys' Jig
Heart of My Kitty
Road to Boston





We made this recording at the Farm and Wilderness Camps high in the mountains of Vermont. The band of twenty musicians consists of the staff and eampers who play this old-time music for our weekly square dances. Despite the competing attractions of construction, liking, farming, canocing, and many other things (including dancing), more people have joined the band each year. This is the largest we have been.

With difficulty we corralled this diverse group for one rehearsal before performing at the Vermont Fiddlers' Convention in Castleton Four Corners in August of 1969. We were pleased by the warm reception and encouraged to make this record.

Since this music is commonly played by groups of three or four, it is unusual to hear it played by a large band, particularly with the addition of flutes. Varying slightly in consisting the played of the played p

The music itself is ageless. It was written anywhere from the present/Immy 'Emortee, Launa Busan' to as far back as the 16th or of it cannot be dated and some has never been written down [Westheid]. Its directness, simplicity and riving my its directness, simplicity and riving my its directness is simplicity and riving my its directness is a transped particularly for duation; with the music being played seven times through to the surprised, however, if you find youngel for the played seven the surprised, however, if you find youngel the record.

To introduce the musicians:

Dave Bussard - guitar Tim Cramer - fiddle Javne Danska - guitar Gil Debenedetti - guitar Ebe Emmons - flute Don Falk - 5-string banjo Dave Fuller - accordion, harmonica R. Hejna - drums Brad Hull - double bass Dick Kimmel - piano Josh Kleederman - guitar Dave Lesnick - guitar, kazoo John Maisel - harmonica, guitar Andrea Mason - flute Margie Morgan - fiddle Steve Murphy - fiddle Rich Parker - fiddle Steve Postel - guitar Howard Richman - fiddle Nancy Sharpless - flute Jack Sloanaker - conductor, fiddle, plectrum banio, piano Alex Sloss - guitar Abby Waring - fiddle Steve Zeichner - flute

Dave Fuller and Jack Stoanaker have performed with the Canterbury Country Orchestra at the Club 47, the Beers Family Festival and Newport Folk Festival.

Festival and Newport Folk Festival.

Thanks are also due to the sound crew.
They are:

Chris Waring — sound recording John Bernstein, Greg Edward, Greg Feise, Dave Fuller, Jr., Peter Getzels, Mike Lasky, Doug Morrison, Mark Smith, Nazir Sunderii, Nat

Waring.

The sound crew coped with the usual problem of accoustics by draping our square dance hall with dozens of sleeping bags and blankets, as well as the special problems of

country recording - water pumps, telephone bells, rain on the roof, and singing birds. We hope you enjoy the resulting music.

OTHER RECORDS (same price)

F & W String Band, Vol. 2 Canterbury Country Orchestra Canterbury Country Orchestra Meets the F & W String Band Mistwold (with the Canterbury Orchestra) Fireside String Band

STEREO/F-FW-1

This record produced by F & W Records. Additional copies available postpaid in the U.S. for \$6.00 (other countries add 17 oz. postage) from F & W Records, Box 12, Plymouth, Varmont 05056.











#### SIDE 1

FEELINGS 3:27 (Albert)

Fermata International ASCAP TIE A YELLOW

RIBBON ROUND THE OLD OAK TREE 2:07 (Levine-Brown) Levine & Brown Music, Inc.

DEEP PURPLE 3:09 (DeRose)

Robbins Music Corp. LOVE WILL KEEP

US TOGETHER 3:25 (Sedaka - Greentield) Don Kirshner Music, Inc.

GOODBYE YELLOW BRICK ROAD 2:20

(John - Taupın) Dick James Music, Inc. BMI

THE ENTERTAINER 2:15 (Scott Joplin) (Adpt. & Arr. by Bob Raiston)

Harry Von Tilzer Music ASCAP

ASCAP 14 instruments played by Bob Raiston on this album!

SIDE 2 RHINESTONE COWBOY

(Wares) 20th Century Music Corp. House of Weiss Music Co. ASCAP

THE WAY WE WERE 2:16 (Hamlisch - Bergman) Colgems Music Corp.

ASCAP THE HUSTLE 2:24

Warner-Tamerlane Pub. Corp. Van McCoy Music, Inc.

SEND IN THE CLOWNS (S. Sondhaim) Revelation Music, Pub. Corp.

ASCAP MANDY 2:55 (English - Kerr) Screen Gems Columbia Wren Music Co.

BACH: JOY 2:33 (Adpt. & Arr. Bob Raiston) Harry Von Tilzer Music Publishing Co.

Bob Ralston has always had the happy faculty of enjoying not only the beautiful, traditional music so loved by his longtime fans, but also, the best of the contemporary songs. "I love today's music," he says. "I think today's young song writers are saying things and singing things all of us have thought about and dreamed of to years - and saying them in a way which is fresh and absolutely honest. To me, this new music says so much of what we all feel and believe, way down deep in the

heart of us.

So in this album Bob plays his favorites from both fields . . . and does them in a way you've never heard before! He plays the organ and piano simultaneously of course, as he so often does on his concert tours. But he does a little more - plays a total of fourteen different instruments . . . everything from a concert grand to a bell tree, and a tack plano to a triangle and . . through the magic of over-dubbing . . plays them all at the same time! You'll even hear a dozen or so Bob Ralstons urg-

ing you to "Do the Hustle" in an irresistable version of this big discotheque hit. It's all here - the soaring, spine-tingling beauty of Bach's "Joy" ... always demanded by Bob's fans on his concert tours; an enchanting "Love Will Keep Us To-

gether", the poignant loveliness of the Grammy-Award winning "Send in The Clowns," with a shimmering ar-rangement of circus-like bells in the background; a rip-roaring no-holds-barred "Rhinestone Cowboy," which features not only the Clavietta and Moog synthesizer but also the Raiston-Thomas Organ version of a horse's nying neigh!

You'll hear also his great-rag-time piano on "The En-tertainer" and "Tie a Yellow Ribbon," contrasted with his impeccable concert-piano arrangement of the forties hit, "Deep Purple" - the same one that brought him to Lawrence Welk's attention a few years ago. There's the haunting ... and beautiful ... "The Way We Were," and two of the most outstanding contemporary songs of the day, Barry Manitow's "Mandy," and Elton John's "Good-bye Yellow Brick Road," and of course, the meltingly lovely title song, "Feelings," played on the clavietta with the lyricism and delicacy so typical of Bob's work. I first met Bob about seven years ago, when I began collaborating on the first of several books with Lawrence Welk. At the time Lawrence said to me, "Bob Ralston is an artist. I picked him as the winner of a piano contest when he was only fifteen, because I thought he had such great potential. And just listen to him now! I really picked

One of the reasons Bob is so open to the treasures of newer music is because he sees the world partly through the fresh and unspoiled eyes of his two children, Dranne, 10, and Randy, 12. Along with his Dutch-born wife Fietje the Raistons live in a woodsy area of Laurel Canyon in the San Fernando Valley, together with assorted cats, dogs, chickens, a monkey named Laura, and a friendly, eight-foot tall llama which strolls the grounds with patrician dignity. That may give you some idea of the wideranging interests of this consummate musician, and one of the reasons his work reflects such constantly grow-

ing and maturing artistry.
Four of Bob's colleagues from the Welk show assist him in this recording — guitarist Neil Levang, bassist Richard Maloof, arranger Bob Smale, and drummer Doug Smart, Arranger Will Schaefer and drummer Earl Palmer contributed their talents also, as did Thomas Organ engineer Ernie Smith, and sound engineer, This is the first recording Bob has made in four years

because his heavy schedule of personal appearances the kind of job he insists on. But now, he's done so. And you'll hear not only the total perfection Bob always brings to his work in terms of technical expertise and flawless musicianship. You'll hear the warmth, the compassion, the excitement and enormous emotional content which mark all his performances.

In short, you'll hear Bob Raiston expressing his deepest "Feelings" . . . in music.

Bernice McGeehan co-author of Lawrence Welk's 'Wunnerful, Wunnerful'

"Ah-One, Ah-Two" "My America, Your America"

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Recording facilities: Annex Studios

Produced by: **Bob Raiston** 







Side One

Waltz 3 - Let It Rain - Postcards - Drange - OK Tonight - Waltz 2 - Cat Christmas

Side Two

and Waltz · Fate · Trouble · What's It Like For You? · Echo · The Light

#### Performed by Samantha Lien and Magik Magik Orchestra amantha Lien, vocals & acoustic guitar

Liana Berube, violin Stephanie Bibbo, violin lisa Rose, violin lip Brezina, violin v Fankuchen, viola se Adec viala n Wanu, celto helle Kwon, cello Fil Blades, B3 proan hn Freeman, trumpet lex Eamphouse, horn ivan Black, trombone & tuba essa Barrett, oboe Natalie Parker, clarinet Jennifer Hunt, flute Jason Slota, drums & percussion lames Rintto, hass

Matthew Heulitt, quitars & ukulele

Minna Choi, piano & conductor

Additional vocals by Minna Choi, Laura Dean, Alex Kushner, Mechan D'Connor, and Kevin Trowbridge

All songs written by Samantha Lien

Minna Chai, music director & arcanger Dario Slavazza, session assistant

Produced by Laura Dean and Alex Kushner Recorded and mixed by Laura Dean Assistant engineers: Ryan Ellery, Veronica Simonal Coverek Scholtz, and Maryam Qudis

Recorded at Tiny Telephone in San Francisco, California Mastered by Piper Payne at Coast Mastering in Berkeley, California Vinyl production consultation by John Vanderslice

"Sydney Heads" (1865) by Eugene von Guérard, used with permission from the Art Gallery of New Soulh Wales, Australia Album design and photography by Alexander Kleselstein Art direction by Alexander Charles Winter

Samantha did not get to hear this album. She would be over the moon if she did. It's an absolute dream! Much love and gratitude to all the amazing musicians that made this album what it is. And thanks to Rado Randriamamonly, Sam Mollica, and Josh Jones for playing these songs with Sam when she was alive.

You are missed every day, Sam.



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Los Los CRAZU





























TODÁVIA NO ME MUER

ARRIBA EL NORTE

### HOW LONG HAS THIS BEEN GOING ON?

## BARBARA LASHLEY

with

RAY SKJELBRED

LEON OAKLEY

RICHARD HADLOCK

STEVEN STRAUSS

THOMAS STAMPER

THAT'S LIFE I GUESS

DON'T BLAME ME

SHE'S FUNNY THAT WAY

A WOMAN'S INTUITION

MY BLUE HEAVEN

WHEREVER THERE'S LOVE

HOW DEEP IS THE OCEAN?

AFTER YOU'VE GONE

YOU'LL NEVER KNOW

AWD.YOU MADE THE NIGHT TOO LONG

FOR YOU

HOW LONG HAS THIS BEEN GOING ON?

### BARBARA LASHLEY HOW LONG HAS THIS BEEN GOING ON?

SIDE B

SIDEA 1 THAT STIFF I GUESS 1. HOW DEEP IS THE OCEAN? 3:53 (A) (P. DeRose-S. Lewis) (I. Berlin) 2. AFTER YOU'VE GONE 2 DON'T BLAME ME

(I. Fields J McHugh)
SHE'S FUNNY THAT WAY
(R.Whiting N Married (H. Creamer-T. Layton) 3. YOU'LL NEVER KNOW 4.03 (M. Gordon-H. Warren)

4. A WOMAN'S INTUITION 4. LAWD, YOU MADE THE NIGHT TOO LONG 3:34 (D) (V. Young - N. Washington) (V Young-N Washington)

5. FOR YOU 5 MY BLUE HEAVEN 3:02 (A) (W. Donaldson-G. Whiting) (A. Dubin . J. Burke) 6. WHEREVER THERE'S LOVE 3:19 (D) 6. HOW LONG HAS THIS BEEN GOING ON?

There is a surprising and heartwarming shrieking mane lyrics over the electronic roar of an accompanying rock hand playing an amelodic "tune

Landa Roustadt, one of the better rock shouters, has lyrics usually mean something Her new-found enthusiasm for some of the "good of good ones" (as Louis Armstrong used to call them) resulted in an LP which shocked Ronstadt's reck fans but found great

The juzz community, performers and listeners, has always felt itself somewhat separated from the erratic herchings of Music Industry's commercially-oriented fails. Occasionally over the years use men and women mannstream of jazz continues on and has become, over the years, a "living and planist Ray Skjelbred have been working as a team in the San Franci Bay Area (mostly Berkeley) for three years or so, playing the so called "intunste" juzz clubs, a few bigger sessions, an occasional dance, etc Along the way the ennemble featured with them on this LP fell into place Sixxephonisë. Skielbred sextet, it's not easy to play rhythm accompaniment behind a singer and Stamper are exemplary. Skielbred combines virtually every piano jazz

(F. Condonal DeVries)

The most prominent dictionary lists a singer as, logically, "one who sings But a vocalist is defined as a "singer-see also instrumentalist" Jazz singers thus, are more properly called "jazz vocalists," since their interpretations most likely will take advantage of their knowledge of instrumentol jazz improvisational techniques

Barbara Lashley fits splendedly into the "jazz vocalast" category. She is not a Bartoara Lasney its specialisty and the synonymous with juzz scalaring (Leonard Feather, a prominent observer of the juzz scene, commented to me at a recent Monterey Jazz Festival that "scot singing should

be banned - with only a couple of exceptions") Lashley not only uses her magnificent, nch controlto vocal instrument in interpreting a somic muse, she has a remarkably fine rease of lyre interpreting a somic muse, she has a remarkably fine rease of lyre interpretation, too After all, to define a juzz vocalist as merelyone "who use her votes as an intrusted" is to ignore two salient points—(a) any singer use her votes as in instrument, and (b) only a sugger, in contrast to traditional

ntaluta, can make use of a song's lyncs. Lashley and Skielbred have chosen for this LP a typical cross-section of the vast book they have been accumulating since they teamed up. Not surprisingly. they are predominantly songs from the 1930s pop music era-only "After You've Gone," a 1920 song that has remained a standard since its publication, and "A

(A) BARBARA LASHLEY vocal accompanied by LEON OAKLEY cornet. RICHARD HADLOCK soprano saxophone, RAY SKJELBRED piano. STEVEN STRAUSS bass, TOM STAMPER drums. (B) LASHLEY—SKJELBRED vocal-piano duet.

(G & I Gorchwin)

(C) Same as 'A' with LASHLEY-STRAUSS vocal duet.

(D) Same as 'A' SKJELBRED arranger. (E) Same as 'A' except HADLOCK alto saxophone.

(F) ALAN HALL arranger. (G) Same as 'A' except HADLOCK alto clarinet, SKJELBRED Arr.

> The 30s (and into the World War II years) represented the radio era. The orchestrals, movie-ministral souther traces, bromaway's increasing number of musical shows, and the "awang" era's emphasis on recordings gloss pike boxes) gave more outlets for composers than any other, in our history. The number of grand and great songs that emerged between the Stock Market crash of '29 and

> "That's Life I Guess" (1936), is a Peter DeRose tune that Billie Holiday ammortained on a Brunswick disc, singing over a Teddy Wilson all star group. ammortannee on a Byunswick one, anging over a comy wisson an ana group. Lashley's delivery is as personal as Billie's and Skjelbred's bouncy passo gives the unterpretation a special lilt. Fine solos by Oukley, Hadlock and Skjelbred-thus's the case, by the way, on every track.

> "Don't Blame Me" (1933), one of the Dorothy Fields-Jimmy McHugh musterpress, displays Loshley's delacte contraits, she sings the obscure verse, then, with a touch of Ethel Waters' style, delayers a smokey, sultry version of the lyrics with Skiebred flying around the keyboard in the heckground Hadlicek's soprano sax solo has a touch of Pee Wee Russell in it.

'She's Funny That Way" (1929) emerges after a splended ensemble chorus, as a Lashley Holiday-Lee Wiley stylization. This is a tough lyric nut to crack but Lashley handles it cleanly - Sketbred's in his Joe Sullivan mood here

"A Woman's Intuition" (a Lashley-Skjeibred duet) may date from 1951, a bit later that the day's other selections, but it's composers, Victor Young and Ned Washington, go back into the 1920s as prominent writers. Lashley gets a nice, timate but assured, mood on this one - it's almost a femnist song, isn't it? Young's music, as always, is beautifully constructed

My Blue Heaven" is a Lashley Skielbred tribute to the famous 1935 Jimmy tuncetord record. Is a Lanney outcome trious to use tamous 1900 drimly Lancetord record. Lashley and bussest Strauss do a relaxed word duet (done by a trio including Sy Oliver and Willie Smith on the original version) and the band (particularly Oakley) respond with a really boding sound in accom-

Famed inzz entrepreneur and guitarist Eddie Condon was a sucker for pretty tunes, pretty voices and pretty girls. He wrote "Wherever There's Love" John DeVries' so-so lyrics) for Lee Wiley, who combined the three pretties. The melody almost floots by itself, with Loshley, here, breathing some life into the

How Deep Is The Ocean?" (1983) is this record's second duet track - Lashley and Skyelbred work over the Irving Berlin number, an early Bing Crosbyhit, in an after-hours mood Skyelbred's wonderful style and inventive harmonic variations are particularly charming in a duet context-Lashley, in fact, seems

"After You've Gone" is the warhorse vehicle on the LP-Lushley and Skielbred avoid the pizza parter dixieland interpretation, of course, and take the 1920 number at the tempo laid down by both Bessue Smith and Sophie Tucker in their mid 20s recordings. As at moves along, Hadlock comes in on alto sax, Oakely delivers a beautiful solo segment (as usual) and Lashley even has a truch of Ruth Etting in her voice.

"You'll Never Knou" as one of a handful of definitive World War II ballads. Frank Smatrs (on his own by 1945). Ellis Fitzgerald and Dock Haymes all bad hit records with this Harry Warren Mack Gordon product, but Bing Crosby's was the biggest of them land-back, sentimental, vocal (precisely in the Crosty mood) is in the style of the John Kirby Sextet, ca. 1940

3:30 (B)

3.20 (F)

3:32 (E) (F)

with Oakley muted and Hadlock in a florid solo mond "Lawd, You Made the Night Too Long," an angu shed, torchy 1932 Victor Young song, has to have a gutsy simper and a growly band to match - Lashley

did on the tune's principal recording) and Oakley. Armstrong, confronted with this song's mish-mash lyrical sentimentalisms and historicos, scattled through virtually the whole vocal chorus on his 1932 Okeh recording "For You," a congrous Al Dubin-Joe Burke collaboration from 1831

became virtually the personal property of the Casa Loma Orches tra's singing alto saxophonist, Kenny Sargent, once he'd recorded it Skielbred emphasises the tune's three-four meter. Good Oakley on

The nibum's title-song, "How Long Has This Been Going On?" comes from the Gershwins - it's out of the 1929 show "Funny Face. and was first sung by Fred Astaure. Lee Wiley used to sing it on the and was first sung to rice assure, the wiley uses wrong non-ine radio, too, and Lashley has a touch of her inflections, here. Hadlock's clarines interlude indicates his fendiness for a couple of

eurly unz clarinetists - Lester Young and Pee Wee Russell

Philip Elwood October, 1963

Philip Elwood is a jazz writer, a San Francisco Examiner music journalist, and has been heard on a KPFA-FM radio show for the

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(Write for catalog)



And the dish ran away with the Sing A Sing of Sispence Sing a Sing of sispence A packetful of tye Four and theorify blackburds Balked in a pie When the pie was opened The birds began to sing Wash I that a damy dish To sat before a king?

The king was in the counting house Counting out his money the queen was in the parlor Eafling bread and honey The maid was in the garden Honging out the clothes Alfong came a blackbird And sripped off her mose. Baa, Baa Black Sheep

Yes, sir, yes, sir Three bags full, One for my master And one for my dame And one for the little boy Who lives in the lane Biddle, Diddle Bumpling Diddle, diddle dumpling

My son, John.
Went to bed with his stockin,
Dire shoe off, and one shoe o
Diddle, diddle dampling
My son, John

noy son, Jean Wee Willie Wilskie Wee Willie Wilskie Wee Wille Wilskie uns through the town Upstarra, domesters as his nighthegown Rapping at the wilders in his nighthegown the locks. "Are all the children in them bids, For it's past eight of clock!" There Wee a Created Men.

He walked a crooked mile
He found a crooked supence
Against a crooked stile
He bought a crooked cat
Which cought a crooked mouse
And they all lived together
Is a little condent

2. FINGER GAMES
This Did Man
This old man, he nize.

This old man, he played one, He played nik-nak on my thumb Refrain-With a nik-nak, paddy-wack Throw a dog a bone. This old man came rolling home.

is old man came rolling home.
speat whole with).

played two ... on my shoe"
played three ... on my knee"
played floor ... on the floor"

played rour ... on the floor
Three Blue Pigeons
Three blue pigeons sifting on a wall
(Repeat)
Spoken: One pigeon flow away — 0-o-o-h

Two blue pigeons sitting on a wall (Repeat)
Spoken. Another one flew away — D-o-o-h
How many are left?

How many are left?
Doe blue precon sitting on a wall
(Repeat)
Spoken Another one flew away
How many are left? Dook
Ho blue precons sitting on a wall

Ho blue pigeons sitting on a wall (Repeat) Spoken Doe pigeon flew back. Whee-ee-ee-How many now? One blue pigeon sitting on a wall

Where Is Thumbkin?
Where is Thumbkin? (Repeat)
Here I am (Repeat)
How are you, this morning?

ABOUT THE ARTIST. For Years children in Southern Children's have decenvenjoying the songs of Margard Miller. The first time size played for gather for a grape of marray school children, and the state of the songs of the songs

Very well, I thank you Run away Repeat) (Repeat for "pointer man", "middle man", "ring man", "pinke")

3. SDNGS OF THE SEASONS Come, Little Leaves

Come, Little Leaves.

Come, Little Leaves, said the ward, one day.

Come over the meadow with me and play.

Put on your diresses of red and gold.

For the summer is gone and the days grow cold.

Soon as the leaves heard the wint's low call.,

Down they came fluttening, one and all.

Down they came fluttening, one and all.

Stephing the sweet little songs they know.

Address had called thire, and they were content Soon less states in their earthy bed. The sone sity a coverind over their beds Flags Bits. Dashing them the sone Dashing them to some sone Dashing them to some Dashing the sone Dashing the sone Dashing the sone Over the fields so so. Laughing all the say Bells on the both call mig Making paritis teright Making paritis teright Making paritis teright a single property of the sone Jangie bells, ingle both,

Refram-Jungle bells, jingle bells, Jingle all the way. Oh, what fun it is to rade in a one horse open sleigh (Repeat) The Alder by the River

The Alder by the River
The alder by the Preser grafts
Stakes out her powder grafts
The willow bads as sizer
The willow bads as sizer
The Ittle berge and grafts
The Ittle berge and grafts
The Ittle berge and grafts
And ch, how sweet they sung.
To tell the happy children.
That once a pain I'lls spring.
And guest as morey dissess
The Ittle sizes and gold
The Ittle sizes and gold
Alf fairs white son gold
Here blows the warn red clover,
Here perpy the violett blow,
Do, happy this entities

Dh, happy little children
God made them all for you
Dece I Got Into a Boat
Dice I got mid a bout
Such a pretty little bost,
Just as the day was djamming.
And I took a little der
And I took a little der
And I pushed away from shore
So very, very early in the marning.
Befrain
And every hittle wave had its night

And every little wave had its night cap on Ifs night cap, white cap, nightcap on (Repeat) And every little wave had its nightcap on So year, your early in the morning.

4. SINGING GAMES
Ring Around A Rosie
Ring acound a rosie
Ring acound a rosie
A pocket full of posies
Ashes, ashes, we all fall down.
Jack is quiet down in his bax
Until someone opens the full Popi

Going To Beston Come on, boys, we're going to Boston (Ropeat 2 times) Early in the morning. (Bastorin) that she has been associated with the curry no., calamana, calze. 93,00 Bon't we look pretty when we're hopping Borpait 2 breath Larly in the mining Hispeat for "girls". ""dancing")

Sepeat for "Boys" "Surgory";
Sepaat for "Boys" "Surgory";
Behavit for "glind" "Subgory";
Bid you Ever See A Lassie?
Did you Ever See A Lassie?
Out this way and that wey?
Offerall
Did you ever see a lassie go this way and that?
Out his way and that wey?

Charge of or "Jadde"!

The Mulberry Bush
(Refran)
Here we go round the mulberry bush (Repeat 2)
Here we go round the mulberry bush
So early in the micesing

This is the usy we wish our face,
So early in the normal
Gregoria relinant
(Repeat for "Drush our beeth", "comb our hair")
Williambee
This way you willowbee, you willowbee, you willowbee
This way you willowbee, all day long

This way you will and see, all day long Dancing down the alley, the alley Dancing down the alley, all day long 5. FDLK SOHGS There's a Little Wheel a furning in my heart there's a little whifel a furning in my heart

(Repeat)
In my least (Repeat)
There's a little wheel a turning in my heart.
Repeat whale for "song a simplify"
In Help as very-kepty in my heart (Repeat)
Skip To My Leo
(Refran)
Leo, Iso, skip to my Iso

Report tweel
Sky to my loo, my during
Lost my partner, what'il I do?
Report tweel
Sky to my loo, my during
Report tweel
Report tweel
Report refrait
Report white for "cat's in the cream jar"
"fless in the buffermisk" "inti

One was a second of the page o

Secritario
Shoo Br, don't bother me,
Mister Rabbit
Mister Rabbit
Nour cars' te might yong
Yes, bless God, they're put on wrong.

Refrare)
Every little soul must shine, shine
Every little soul must shine along
Repeat whole for:
... your coefs mighty grey
Yes, bless God, Evas made that way
... your fail's mighty white.
Yes, bless God, I'm gettlin' out of sight"

Bensyard Song
I had a call and the cat pleased me,
I had a call and the cat pleased me,
I find my cat under yonder free
Cat gazs indde-dee fee, (Repeat twice)
(Reptod which fee; Then gos chimmy, chuck'
"duck gons gusch, yonch," "pla goes grifly
gruffy," (Repose goos swishly swastry

Swing Song How do you like to go up in a swing. Up in the air so blue? Dh, I do think it's the pleasantest thing. Ever a child can do. If on the air and over the wall.

6 A CHILD'S GARDEN OF VERSES

Up in the ar and over the wait "Th Class test to work "Th Class test to work "Th Class test to work and "Th Class test to work and the Class test that the Class test the Class test that the Class test that the Class test that the Class test the C

It the way be laked by given

If the way be laked by given

But he controlled any statistic

But he

Other intitle children will, bring my boats ashore Black Sing. What are you able to build with your blocks? Castles and palaces, temples and docks. Raon may be raining and others go seem. But I shall be happy at building a home Let the sola be meutable, the capter the sea And I will establish only for me. Auris and will establish only for me. Auris and am III and a palace beside.

A sink and a mill and a golace beside, And a harbar at home where my vessels may 7. LPLLABLES Go to Sleep, My Baby Go to sleep, my boby, mone can harm thee, Mother watches der her baby wire. Tired little cyclids, feel like cleang. Go to sleep my babb or mother's knee

Tired little eyelids, feel blec feering, 60 to sleep my babe on mother's knee Reck abye. Boby Rock abye, bloby, on a treetin When the boby breaks the cradle will rock When the boby breaks the cradle will fell, And drow will come beby, cradle and all. Sixen, Buby, Sleep. By dather widehas the sheep thy mother's shokes the dreamland free.

Thy mother shakes the dreamland tree And doan cene fuely dream for the Steep, boby, sieep. Sieep, boby, sieep Free Bayese. Free Bayese. Free Bayese. Both sieep Free Bayese. Both sieep Green Bayese. Green Bayese. Green Green Bayese. Green B

Steep, my child, and peace attend thee All through the night. Governian spaces God will send thee All through the night. Soft the drowsy hours are creeping. Hill and dalle in slumber steeping. Love alone her watch is keeping. All through the night

At The Gates of Heaven
At the gates of heaven little shors they are
for the little banefooted angels, there dwells
Stumber, my baby, simber, my baby,
Stumber, my baby, and-ron-roTender Shepherd
Tender Shepherd
Let me help you count your sheep.

eddy feldman

daze into nights



chicago send in the clowns over the rainbow teach me tonlight untitled love as time goes by until we meet again



LAWONT BATTLE

VILTOR GIOPDA

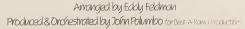
RAUPH TWOKER

NATE REVINOUS:

MAK) THE LINES

CHARTE TO COME

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Audiophile

CHICAGO
Charles Lipscomb, Jr. Rhodes
John Palumbo K.T. Bass
Lamont "Terry" Bartler Roland Drums
Eddy Feldman, Glibson FS-335 TD (Modulfied by D'Aausto)

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Raiph Tucker Sonar Drums
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AS TIME GOES BY
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Eddy Feldman D'Aquisto New Yorker Special Custom\* (\*Circa 1981)

ohn Palumbo appears courtesy of HME Records Inc.

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Est guitars, when amplified, were played through a Fender Valle Reverte, equipment with her 15° Fender Signature Series IBL 1926 speciese, accept on AS TME GOES BY, where a Polytone Amp was utilized We decided on the Neuman UBS microphore and placed two of them at different locations ground the amp until the best class-live combination was achieved. The lackson 22X DIGIBLE 56th System was addied to enhance the live community of the pulsar and the Allian Computer made things considerable values by the time we and to the first of intidoxing. Engineered by Victor Giordano at Sheffield Studios Ltd. Mastered by Rob Ludwig at Masterdisk Corporation. Ultimate Audionhille Pressing by Europadisk, Ltd. Management: Gordon M. Levenson, Esa. (U.S.) George Don-Lynn Barnhart, Esa (Japan) Management Representatives Richard VanHorn Carville "Tom" Biddison Custom Guitar Work, James D'Aquisto Equipment Vanessa "Van" Koolhof Pins. Bird & Loran Reference Recordings, Mike Dichmond & Staff echnical Assistance Al Brotschul & Chuck Levin. Paul Hamer Jeffrey Miller, and Staffs Additional Assistance William "Gil" Armiger Melvin H. Berman Deborah L Cassell Denise M. Childress Steven S. Cohen. K C Dansicker Michael Dansicker Sandy Hartz Robert Jefferson, Melvin & Marsha Barnhart-Japan Ramez A McCarus Dan McDougal Kitty Pon Lucy Wells Miller, Brassel & Baldwin Special Permission. 1st recorded performance with Fender D'Aquisto Jazz Guitar Doualas Edwards, Esa., CBS, Inc. Bill Schultz Fender Roger Balmer Fender Dan Smith, Fender Persistance and Toleration: Professor Larry Hoffman, Peabody Conservatory Hospitality Scalley's Saloon, Fort Lauderdale Tommy Tedesco, Los Angeles Steve and Betty Gibney. The Betty-Q-Atlantic Ocean Audley Edden-Bahamas Transportation "Doc" Sheridan's Street Machines Matt Fenton and Staff Crockett/Frazier Motor Coach Photography Algin Jaramillo Cover Photo: Eddy Feldman with D'Aquisto New Yorker Special Custom

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Snecial Thanks, G.-d. Mom and Dad, Sandy, Irls, Robby, and Brenda

# MAGIC 61 AM RADIO

America's Best Music

\* Stranger In Paradise: TONY BENNETT \* Hey There: ROSEMARY CLOONEY Theme From "A Summer Place": PERCY FAITH \* (How Much Is That) Doggie In The Window?: PATTI PAGE \* No. Not Much: THE FOUR LADS \* Marianne: TERRY GILKYSON \* Whatever Will Be, Will Be (Que Sera, Sera): DORIS DAY\**Let Me Go Lover:* JOAN WEBER /\* Moonlight Gambler: FRANKIE LAINE \*

The Yellow Rose of Texas: MITCH MILLER \*

SIDE ONE

THE YELLOW ROSE OF TEXAS Mitch Miller, The Gang & Orchestra

(HOW MUCH IS THAT) DOGGE IN THE WINDOW? Patti Page

> NO, NOT MUCH The Four Lads

MARIANNE Terry Gilkyson & The Easy Riders

WHATEVER WILL BE, WILL BE (QUE SERA, SERA) Doris Day SIDE TWO

THEME FROM "A SUMMER PLACE" Percy Faith & His Orchestra

> LET ME GO LOVER loan Weber

MOONLIGHT GAMBLER Frankie Laine

> HEY THERE Rosemary Clooney

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Vice President and General Manager KFRC/MACIC 61 AM Radio 500 Washington Street San Francisco, CA 94111 Yamie Bolo

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SIDE B

1. Original Mix 2. Dub Mix

3. Dub Mix

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Music Production











#### THE AMERICAN SCENE SUITE

#### WITHIN THE PIANO WORLD OF

#### ROBERT VAN EPS

"THE AMERICAN SCENE SITTE or is looker show or in flascinating classical synaptic — uninitalizabily east in the American musical bilon; and convelved his properties of the state of the state of the state of the properties of the state of the state of the state of the properties of the state of the state of the state of the disconnection of the state of the quality of their master imputation is such, that one the state of the state

The Van Eps romance with the grandour of the American Scene is of long standing. Years of travel spect ranging the highways and hyways of our great land - armed with his indispensible neckook. In which all the properties of the properties of the properties of these of which the enclosed geens represent select example. They are unique in that MY on Eps has completely repeted the use of the superfixed "gammatry" called "keyboard skylings" in Innew of solid mustice values that are based upon a consummate knowledge of musical composition. And in his performance at the pinns, the composer exhibits a bullonce and facultly also the composer exhibits a bullonce and facultly and placed.

Each episode is saidly imbined with an individuality of its own, counting an unar emmently depetitive of its own, counting an unar emmently depetitive of its own, counting an unar emment of the capitating Spanish-Mooresh melody: the kind that integers on in memory - and emboudered with illing Latain rhythms in affectionate irrhancts our state berschaft of the counting of the coun

An nuiseessal, golden-rested sea of "KARSA: WIRAT", gently bestured by a rapping breeze, vicingly portrayed by a tender, wissume ambosine. The commit, sindery appegion modif of "HIK MiSchSills" recount, sindery appegion modif of "HIK MiSchSills" recount, sindery appegion modif of "HIK MiSchSills"— "The Father of Waters" as it alternately swarks and laces its outrous passage toward an ultimate destiny in the Carl for Mexico. And the Hest, capricessals balange of "MARID (GIAG FARVESS)" more misles.

State two opens with the scinctively effervescent "YRLLOWSTONE GEYSER," in which a hilthe "boppishness" personifies the quixotic waterspoint in the improvisatory spirit. Then, in a startling reversal of mood, the torrid desolution of California's infamous wasteland is expulsitely mirrored in the sombre intensitions of "DEATH VALLEY VARLATIONS."

The "EVERGIADES WALTZ" evokes the enchanting languor of "America's last frontier" with soothing cupbony, and the glowing screnity of "SEQUOIA" expresses a lefty dignity appropriately symbolic of the lower forcet monurchs. For a finale, the album crupts into an exciting easeade of virtuesity, "NIAGARA," an abbreviated tour-de-force liberally functured with the syncopoled jazz influence. Also included are several other tableaus that are complete offsetive.

The cumulative impact of Mr. Van Eps' suite is most refreshing, and the discerning listener is certain to find it of unusual and lasting interest.

> Henry L. Roth (Mr. Roth is Music Editor of the California Jewish Vois



COMPOSER-PIANET ROBERT VAN EIS is a graduate "eum laude" from that most formidable of Conservatories - the world of the professional musician.

Scorn of a family in which bereilingy museral twice has long absumded, he was first introduced to the pame by the mother at any four, but did not begin serious mothers are also as a first produced by the concessing, beginning that the contraction of the concessing, beginning that the most place first filler as many other gifted young Americans during the Depression years. At uniferion, determined to master the intraction of this certal, he commenced study with Wilter and the contraction of the contraction of the contraction of the certal produced to the contraction of the contraction of the reaster of Back, which churcher happired he mostable life-bags quest for measual knowledge in every description, and even the engineering techniques of small reproduction,

(49) 1900, BLUE RIVER RECORDS - HOLLYWOOD, CALIF PRINTED IN U.S.A.

#### SIDE 1

| (3:36) |
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| (2:55) |
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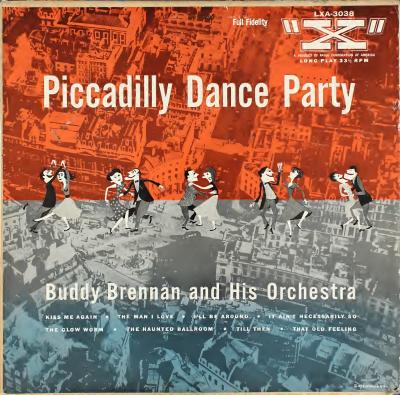
| SIDE 2                  |        |
|-------------------------|--------|
| YELLOWSTONE GEYSER      | (3:23) |
| DEATH VALLEY VARIATIONS | (3:33) |
| BLACK HILLS OF DAKOTA   | (1:37) |
| EVERGLADES WALTZ        | (3:00) |
| SEQUOIA                 | (i:57) |
| OZARK IDYLL             | (i:55) |
| NIAGAHA                 | (1:31) |

Composer: Robert Van Eps Publisher: Sheriton Music Pub. Co. Public performance clearance - ASCAP Recording Engineer: Tom Hidley

Later, while torning as plained with an orchestra, be employed the long hours of train and bus travel to incalculable advantage with assatuous book study. His recommendation by Glenn Miller to the Dorsey hrothers resulted in two more years of touring as planistarranger with that famous organization.

Isochewing Iurifiee travel he settled in Lea Angeles where he devoled five years to study with the eminent where he devoled five years to study with the eminent composed two concerton for plann and orrhestra, two concert fugues for symphony orrhestra, and other works. "Graduating" to Infollysoool, he was engaged as pannet with the Midd Symphony Orchestra in 1904, abortly reagoing to become a composer-arranger for thirty eyrs in which he has been (and still b) active in that capacity in all of the Hollywood Motion Picture Studios.

Mr. Van Eis meludes among his pupils such gifted and well-known Hollywood missted personalities Johnny Williams and Domenie Frontiere is the author of the texthook, "The Physics of Pano Technique" – and holds a U.S. patent on a phonograph tone urm which climinates tracking distortion.





## Piccadilly Dance Party

Buddy Brennan and His Orchestra

Side 1

1. Kiss Me Again

2. The Man I Love

3. I'll Be Around

4. It Ain't Necessarily So

Side 2 1. The Glow Worm

2. The Haunted Ballroom

3. Till Then 4. That Old Feeling

We step gingerly across London's Piccadilly Circus—it has to be gingerly, all the cars and buses are coming in the wrong direction—but we do not rush, for the neon wilderness is equally exciting as our own Great White Way. Ingeniously lighted advertisements for cigarettes, boullion, chocolate, strike our yees in one great burst of British unreserve; we brush past a host of people rushing nowhere in the early evening, all eager to reach their nonexistent destinations. But we are different—we should rush, for we are on our way to a Piccadilly dance party—but what difference, we will be dancing till dawn, and for now the excitement of the city exactly matches our eager anticipation.

From the clamor of the Circus we step off into Piecadilly itself, walking down side streets which seem, in their quiet orderlines, more like built-up country lanes than arteries of a great city. It is a balmy evening and we slow our steps until, in the distance, comes the sound of lightly singing musics. It has that special property that high ceilings and open windows seem to give it on warm spring rights; it seems to sit lightly and beautifully on the air about us, surrounding us with its magic, pulling us steadily and unerringly toward our evening's gatety.

Now we hasten our steps; we cannot explain the excitement rising in our blood. It is certainly not our first dance party, but it is our first away from home—and we know that here, the music, the surroundings, the people will be more glamorous than those we have known in the past. We do not want to waste a moment. We are prescaring for a memory.

The house is ablaze with lights, the ballroom resplendent with shining people in long, elaborate growns and stiff, starched evening suits. There is the steady hum of voices in convessation, but nothing can detract our attention from the music — it is the first thing we hear upon entering and, as we look about us, its protagonists are the first things we see. There is Buddy Brennan and his Orchestra grouped at one end of the room, obviously enjoying—as much as we—the music they are making. We listen attentively, we find a partner, and then the strains of Mr. Brennan's music reach our earn more foreibly and insidently than ever. There is some

thing more than merely familiar about it, and as we listen again and again we know that, although thousands of miles away, we are certainly at home, for this is music that is familiar in almost every part of the world, music we have been hearing almost since we were first able to distinguish note from note.

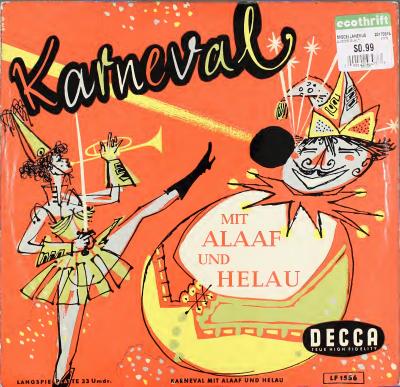
Here are the limpid, romantic strains of Victor Herbert's Kirs Me Again, as worthy a dance party favortic—and as worthy a request—as any imaginable. As we listen—and dance—enteparted, we hear American standard Glowa American standard. Gerahwin is well represented—there are the wonderful 1t Aivi. Necessarily So from Porpy and Bess and the haunting The Man I Love. We hear the ever-popular, bouncy The Glow Worm, the bits of seasons past—I'll Be Around, Till Then and That Old Peching—this that are every bit as lovely and unspoiled as they ever were, music that keeps us dancing happily and nostalgically, completely oblivious of flecting time. And there is also The Hauntale Balroom, a particularly appropriate expression of the evening, for our ball-rooms is indigustably haunted—but by living, dancing people, by a brilliant orchestra and its brilliant music, all caught up in a whirl of blasine light and melody.

For it is Mr. Brennan's evening as much as it is ours. Because of him it is ours. The suavity of his performances, the obvious enjoyment he and his men are sharing in giving us this music are everywhere to be felt. He smiles at us from the stage, happy that we are enjoying unselves—and we, in turn, smile back, happy that he has seen fit to provide us with such a marvelous evening or memorable music.

B. Z.

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Analysis Record of

## BEETHOVEN

TRIOS IN G, OPUS 9, NO. 1 AND IN C MINOR, OPUS 9, NO. 3

A ROOF OF THE MUNTIL CITTLE

# Music-Appreciation Record



MUSICAL PROGRAM NOTES
Directed by THOMAS SCHERMAN

331/3 R·P·M·MICROGROOVE·VINYLITE

## Main Features of the Analysis

THE Analysis Record opens by pointing out that the Beethoven string trios, particularly when played by supreme artists, provide a perfect showcase for the capabilities of the three principal string instruments—the violin, viola and cello. The character, tone qualities and range of each of the instruments are demonstrated, and also the many different effects which can be obtained by the various methods of placing the bow on the strings. How Beethoven, in these trios, utilized the special capabilities of each instrument is illustrated with many interesting musical examples.

In these trios, Mr. Scherman shows, the three instruments are treated as full equals each one as important as the other - which means that for the very best effect three wellmatched instrumentalists are indispensable. "In the hands of master instrumentalists," as John Conly pointed out in his appreciation of these works, the trios "positively bloom with graces and subtleties," and the Analysis Record gives some illustration of what he had in mind. Mr. Scherman gives specific demonstration of how greatly a performance by exceptional artists can add to the basic pleasure the music itself conveys. That is, such performers display refinements and felicities of phrasing that enhance immensely the listener's pleasure, although often he may not realize it. It is illuminating to have some of these pointed out so that others •can be recognized as they occur, not only in these compositions but in others like them.

The conclusion of the Analysis is devoted to showing how similar in many ways the threeinstrument composition is to an orchestral work Mr. Scherman does this with an interesting device possible only on an Analysis Record. He orchestrates some chosen passages and has them played by a symphony orchestra. The melodies are precisely the same as in the trios. the rhythms the same, the harmonies the same, the structure precisely the same. Only the instrumentation is different. Thus this demonstration becomes an interesting means of illustrating what one really enjoys in music that is orchestrally presented-chiefly, added color and volume. At the same time it provides us with an insight into the special pleasures to be derived from chamber music. Since the sole difference is instrumentation, chamber music is not more "intellectual" music, as some listeners suppose. It is not in the least more profound or more forbidding than orchestral music. It is simply music to be played in the home, and there it gives the most delight. That is certainly one reason why Beethoven wrote many of his compositions in this form.

RCA VICTOR



Analysis Record of

## RACHMANINOFF

Symphony No. 2 in  $\mathcal{E}$  minor, Op. 27

# Music-Appreciation Record



MUSICAL PROGRAM NOTES
Directed by THOMAS SCHERMAN

331/3 R·P·M·MICROGROOVE·VINYLITE

## What the Analysis Covers

or since Franz Liszt has any musician combined the three careers of composer, conductor and combined to the combined the three careers of composer, conductor and combined to the combined the combined that the combined the combined that the conducting side of his career—that is, they were written conducting side of his career—that is, they were written that the conducting side of his career—that is, they were written that the conducting side of his career—that is, they were written that the conducting side of his career—that is, they were written conducting side of his career—that is, they were written that the conducting side of his career—that is, they were written to conduct the conducting side of his career—that is, they were written conducting side of his career—that is, they were written to conduct the conduction of the con

The work stands squarely in the main stream of the 19thcentury musical tradition that has come to be known among musicologists as "post-romantic." The Analysis Record begins by demonstrating how this orchestral development can be placed within-and differentiated from-the other general periods into which musical literature is usually divided. The first of these-the baroque and the classic-are illustrated by passages from Bach and Haydn, Romantic music. characterized by a search for strong, free, emotional expression, is shown in a quotation from Schumann. The postromantic period, into which Rachmaninoff's compositions fall, elaborated this freedom of expression into a more vivid emotional type of utterance. Finally, contemporary music. illustrated by passages from Stravinsky, returns, interestingly enough, to an emphasis on the architectural side of music, as in the baroque and classic periods,

With this bird's eye view as background, Rachmaninoff's symphony can certainly be better placed and appreciated by any listener. Considered by itself, however, it reveals several outstanding characteristics of Rachmaninoff as a composer. One is the fatalistic kind of musical expression true of so much Russian music. Examples are given from other Rachmaninoff works as well as from the symphony. Such examples reflect not only Rachmaninoff's Russian origin but the strong influence upon him of Tchaikovsky, whom he loved and to whom he was spiritually closely allied, But while Tchaikovsky and as trong bent toward the

elegant and the classically proportioned and could often be bright and sunny, the younger Rachmaninoff was rarely other than somber and sad. He wrote what the Analysis tellingly describes as "dark-hued music."

Another very noticeable characteristic, once attention is called to it, is Rachmaninoff's gift for sweeping melodies. They can be found in almost all his works, and several are pointed out here—a broad lyricism, it might be termed. That is, the themes are unusually long, as compared with those of other composers. Of course, they are no less intense and expressive—indeed, often more so—for that reason.

While fatalism and sadness are preponderant in the music of Rachmaninoff, it would be a mistake to concentrate too much on these aspects of the Second Symphony. If the dark colors were completely unrelieved, the result would be both intartistic and teidious. Rachmaninoff knew that strong contrasts are indispensable, and he uses them frequently in order to provide the excitement necessary to bring off such a long composition. Thus, the first movement, dark and sober, is followed by the almost brutal second movement and the melancholy third movement, while the whole fourth movement is considerably brighter in tone. The Analysis Record makes a point of illustrating these contrasts and eriscules.

A final extremely interesting characteristic of the work is that it demonstrates Rachmaninoff's mastery of a highly specialized technique of composition—the use of what is called the 'motto.' This is a musical idea repeated throughtout the different movemens of a symphony in order to achieve some sense of unity and integration. The Analysis Record identities the motto theme of the Rachmaninoff symphony, points out its various reappearances, shows how skillfully it unifies the entire work and above all how its use reaches a peak of subtlety in the final movement. These subtleties, so easily overlooked, give the listener added pleasure as the work moves along. Moreover, they serve to highlight the dramatic construction of the piece, for they are the reason that one has, at the end, a sense of natural climactic completion.

MARH 2106

Analysis Record of

## MENDELSSOHN

Italian and Reformation Symphonies

# Music-Appreciation Record



MUSICAL PROGRAM NOTES
Directed by THOMAS SCHERMAN

331/3 R·P·M·MICROGROOVE·VINYLITE

## Main Features of the Analysis

BY THE TIME Mendels solin was 25 and already a renowned musical personality, he had been almost everywhere two years of the places he visited prompted musical interpretation. Thus, a conducting tour of England and Socional produced the Herbrids Oreture and the Sociol Symphony. And his visit to Italy inspired the Ilulain Symphony and his visit to Italy inspired the Ilulain literature. Of it, Mendelssohn himself wrote: "I am certain it is the merites trice! Lhave ever written."

Iraly charmed him "An incredible land," he called it, and Mr. Scherman suggests in the Analysis that it was probably the Italian popular festival that gave Mendelsoshn the idea of ricluding in the fourth movement a treatment of the wild, leaping Italian dance called the siltareflo, as well as another variety of Italian folk dance called the Istamtella. Mr. Scherman Illustrates, with selected passages, the distinct personality of each of these dances, and points out to the listener that these rhythms, and variations of them, permeate the first as well as the fourth movement. While later composers were tances of their native lands and used for nationalistic reasons. By contrast, Mendelsosh presented impressions in music objectively, impressions which he as a cultivated traveler had received on his visits to foreign lands.

For example, in a letter to his former teacher, Mendelsoshu described the dome of St. Peter's as "glowing in the dark violet air." Mr. Scherman shows how this impression was developed in the second movement of the Balana Symphony into what many listeners consider to be an evocation of a solemn religious procession at night. Mendelssohn was lyrical about the beauty of the Italian Indescape, and the Analysis demonstrates how the third movement, especially, mirrors these impressions to covde a pastoral effect.

The second movement reflects a particular manifestation of Mendelssohn's orchestral virtuosity—list use of an unusual combination of instruments (here the oboe, bassoon and viola), which is a method of orchestral coloration called blending. Mr. Scherman analyses Mendelssohn's technique of blending and then shows how a similar technique was successfully used later by Wagner.

Another Mendelssohn characteristic found in the Italian Symphony is the composer's restraint. This is all the more remarkable when one remembers that restraint was by no means typical of composers of the romantic period. To illustrate this Mr. Scherman compares call and graceful passages from the third movement of the flating Symphony with typically dramatic and passionate passages from Schumann's Fourth Symphony, Chopin's Scherzo in B flat minor and Berliot's Harold in Huly.

MENDELSSOHN's Reformation Symphony was written in 1828, three years before the Rallam, although it is listed as No. 5, his last symphony. Mr. Scheman shows how Mendelssohn drew upon actual Protestant music for the Reformation Symphony—a notable source being the famous "Dresden Amen" later used by Wanener in the Parsila Prelude.

The first movement of the Reformation is built upon two sharply defined themes; a strong, almost violent one and the na more gentle and singing one. Both nemes are given a variety of musical treatment and are occurably as given a variety of musical treatment and are occurably as the strong the their original form, Mr. Scherman explains the preparing for this restatement is a difficult problem for most composers, and indicates how skillfully. Mendelsoful handles it, demonstrating his acute sense of form.

The second movement of the Reformation Symphony is a quick, dancikle piece. The third is slow and rather sad, while the fourth returns to the specific use of Protestant music, in this case the famous Lutheran lymn, "A Mighty Fortress Is Our God." The sharp contrast between movements further illustrates Mendelssohn's extraordinary feeling for the architectural requirements of an extended work. While "A Mighty Fortress Is Our God" introduces the main body of the last movement, the actual theme, Mr. Scherman shows us, is a leaping, exultant figure reflecting the positive and triumphant nature of the philosophy behind Lutheranism.

The rediscovery of Bach, whose work had been almost completely neglected in the early 19th century, was one of the major achievements of Mendelssohn's career. Single-handedly, Mendelssohn arranged festivals to review the earlier master's music. As one would expect from this, Bach's work came to have a strong influence upon Mendelssohn. Mr. Scherman takes the opportunity in the Analysis to indicate this influence upon Mendelssohn's symphonic style, using as one example a fugal passage in the Reformation Symphony.

MARH 2221



Analysis Record of

RACHMANINOFF Piano Concerto No. 1
RICHARD STRAUSS Burleske

# Music-Appreciation Record



MUSICAL PROGRAM NOTES
Directed by THOMAS SCHERMAN

331/3 R·P·M·MICROGROOVE·VINYLITE

## Main Features of the Analysis

RACHMANIOUTE originally wrote his First Plano Concerto in 1890 while he was still a student at the Moscow Conservatory. A quarter century later, however, he completely recast the work, drawing upon the rich experience of the intervening period. The perfected composition—designated Rachmanion(f's Opus 1 but actually completed after many of his most celebrated compositions—is an excellent representative of the "post-romantic" concerto. The Analysis, with many illustrations, first makes clear the special qualities which are characteristic of this kind of romantic concerto.

The record shows how Rachmaninoff is in complete command of the technique of keyboard writing. To illustrate this brilliant technical ability the Analysis focuses attention upon Rachmaninoff's use of the modern plano's great range. The entire gamut of the keyboard is spanned, first, in a single passage, in the tradition of Liszt; second, in a melody and its accompaniment, a variety of keyboard writing introduced by Chopin; and third, in a series of master block chords reminisect of the famous introduction in Tchaikovsky's B lat minor concerto.

Mr. Scherman then goes on to explain that part of the effectiveness of Rachmaninoff's music lies in his mastery of counterpoint. And he concludes the Analysis of the concerto by showing that though Rachmaninoff has been popularly identified with melodies of the lush, dreamy sort, he can be capricious and whimsical, as he is in the light and dancing theme of the last movement of this concerto, or strike a mood of vigor and power, as he does in the closing of the entire work.

Turning to the Burleske, Mr. Scherman emphasizes

that this Richard Strauss work is a masterpiece of comic instrumental writing, most surprising when one considers that it was composed in the late 19th century, an era not noted for its sense of humor.

Strauss, though of the same romantic tradition as Rachmantinff, employs a contrasting sort of treatment, involving parody. Mr. Scherman demonstrates Strauss's use of parody—as well as the kind of music being parodied—in passages from Lizet's Eibec-straums. But aside from parody, the Butelsek is generally humorous in intent. The Analysis shows how a musical passage can be made fump by a composer—often by a sudden, incongruous change of instrumentation.

In considering Strauss's work as a whole, Butleske is particularly important because it evolved directly into his famous theories of "program music." The allusive humor, sarcasm and parody of Butleske pointed to the descriptive quality of Just Talateu, which Strauss composed a year later, and which he regarded as his first big swing away from classicism. In its perfected form this descriptive talent became the most powerful weapon in Strauss's musical arse-nal. This is illistrated with passage from Jill telian-spiegef and Don Ontxote. Sill another characteristic of Burleske, foreshadowing Strauss's later work, is the melodic writing which was to become a Straussian trademark, and which three years later came to full flower in the one poem Don Jian.

In concluding the Analysis, Mr. Scherman puts the comedy of Burleske in perspective by comparing it with Mozart's A Musical Joke from the 18th century and with William Flanagan's Directimento for Classical Orchestra from our own time.

MARH 2127

CONVOITHRIE



ASCH



#### Asch Records Presents WOODY GUTHRIE ALBUM



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the past iew years are filled with the names of those folks that were clubbed, gassed,

And this ballad about the life of Jesus

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singers for my money, the hard but people,

We don't hate you on account of your smooth voice, but we do hate you if the about our fight for our union and our war. GYPSY DAVY: honor to the workers and the fighters, then

#### RANGER'S COMMAND:

him because he was him and not on account of no money coming in nor going out and not on account of the ringing of no cash register. She goes with him out into that cold bitter cup and herd those beef eattle old man any old time, and just as smart,

## TALKING SAILOR:

I won't say that the guntar playing nor and forth to one another about low it is thank up a million met good excellent reahad rather sound like the cab divers cursing nor scheme to sell you anything is here be and langry and down and out and even in had rather sound meet the clin birth the man to the the dark, as long as it makes them a profit-ing, like the cownainds whoogung and like idea of union like it was a new kind of a but lots of people made speeches on both ing, and the coverance who open and the local of many me it was a new and of a but lots of people made species of note the lone work beginning the anything the anything of a second way were or a new else- side. Move stars few me is the simple of a second way. olly lipped. You will just find me beet and ship is the only way that you can really see have no electricity, and not to have no not a real slick singer.

how the men fight against race hate and Coolee Dam at all. But we made speeches lim Crow and bunko, cheezo, gypno bosses, on our side, and we played these somes on stewards, captains and mates, and fight for the records over the loud speakers there in good union minded officers and bosses those little towns, and the people shelled aboard every ship, and let all men of all out the money and bought the bonds and colors work aboard without fear of ignorant brought the electricity over the hill to milk in a mining town saloon, the ones year see bed with his wife just a singing the blues resses by the hundreds to bomb the laps when he heard the radio tell him the news, out of this war with. That's how things and just about that time his doorbell rang, get done. Just people doing it. People can and he signed his name, got a telegram, get more done that way than anyhody else

story than many of the versions that you the face of the earth. I hope that you will

#### NEW YORK TOWN:

Standing down in New York town one day come. Hey, Hey, Hey, Hey .

#### COOLEE DAM:

I saw the Columbia River and the big Grand Coolee Dam from just about every kinds of work after the war to keep on and and about the dam and about the men, and like, if you like what I like.

world in the days to come, in the last days forcard for "Talking Chinon," the "Talking hint, personse it would make electricity out men of the old world, at the real dawn of the new Daublowd Illus," and other well known; the thing the profits of this came song, the "Talking fought to try to keep the TVA out of the balloling story.

May be a support of the try to keep the TVA out of the balloling story.

WOODY GUTHRIE ALBUM My only thought, only hope is, that you hear some tale that will help you to go on knowing that the human race is going to Standing down in New York town one day its own self better in the times that are to I even hope that you will go so far as

guitar, or what, I'd like to have you write

This is about all of the talking I can do

#344 COUNTBY DANCES (SOUARES), 3 - 10" RECORDS #345 BURL IVES, 3 . 10° RECORDS

#366 SONGS FOR VICTORY (NEW UNION SONGS), 3 - 10" RECORDS #550 BLUES, 4 - 12" RECORDS

ASCH RECORDS-DISTRIBUTED BY STINSON TRADING CO., N. Y.

HE songs of the weeking people have always been their sharpesi statement. and the one statement that cannot be destroyed. You can burn books, buy newspapers, you can quard against handbills and pamphlets, but you cannot prevent singing.

For some reason it has always been lightly thought that singing people are happy people. Nothing could be more untrue. The greatest and most enduring folk songs are wrung from unhappy people - the spirituals of the slaves which say in effect - It is hopeless here, maybe in heaven it will be nices." We have the granting songs of the weight litting stevedores which tell of a little pleasure on Saturday night. The cowboy songs are walls of loneliness,

Working people sing of their hopes and of their troubles, but the rhythms have the heat of work - the long and short bowls of the sea shantys with tempos of capstan or sheets, the litting rhythms, the swinging rhythms, and the slow, rolling

songs of the southwest built on the hoofbeats of a walking horse. The work is the song and the song is the people. There is great relief in agying a thing that hurts - I remember a very listle how who was coing to the burber for the first time. He was terrified and his eyes

were filled with tears. He stood very stillly on the curb and sungthere is nothing award about the songs he slops. But there is something more "They think I will be scored. "They ALL think I will be scored. "But I will not, important for those who wid listen. There is the will of a people to endure and "Oh! No! I will not cry." But I will not cry. light against oppression, I think we call this the American spirit.

Songs are the statement of a people. You can learn more about people by listening to their songs than any other way, for into the songs go all the hopes To meet that salty tide.

She heads up the Canadian Rockies,

Comes a rumbling down the canyon.

Where the rippling waters glide:

Where the sun sets in the west: And the Big Grand Coolee country.

Of that wild and windward spray:

Men hove fought the pounding waters.

Well she tore their bouts to splinters.

But she gave men dreams to dream:

Would grow that wild and wasted stream.

Of the wide Pacific Ocean,

In the land I love the best,

In the misty crystal alitter.

And met o watery grave.

Of the Day the Coolee Dam,

In the year of thirty-three,

And all of you and me.

Uncle Sam took up the challenge

For the larmers and the factory,

But River, while you're combling.

Now in Washington and Oregon

And there rours a Flying Fortress,

Spawned upon the King Columbia

was broke, I didn't have a dime.

was broke. I didn't have a dime

was broke. I didn't have a dime.

Down and out he ain't got a dime.

Down and out, he gin't got a dime.

Down and out, he ain't got a dime,

I'm gonng ride that new morning railroad.

I'm conna ride that new morning train.

I'm sonno ride that new morning train,

Making chrome and making managers.

I was standing down in New York town one doy.

was standing down in New York town one day,

Every good man gets a little hard lack sometimes,

Every good man gets a little hard luck sometimes.

Every good man acts a little hard lurk sometimes.

Standing down in New York town one day.

He said Roll along, Columbia.

You can do some work for me.

You can ramble to the sage

You hear the factories hum-

Now to fight for Uncle Sam:

The Big Grand Coolee Dam.

Singing hey hey hey hey.

Singing hey hey hey hey,

linging her her boy hev.

Singing hey hey hey hey.

Singing hey hey hey hey,

Hey hey hey hey,

Ho ho ho ho,

He he he he.

And light oluminum.

N. Y. TOWN

#### TALKING SAILOR

In bed with my woman just a singing the blues. Heard the radio teiling the news, Sand the Big Red Army took a hundred towns.

And the Allies dropping them two ton bombs. Started hollering, yelling, Dancing up and down like a Bull Freq. Doorbell rung and in come a man.

I signed my name I got a telegram. It said if you want to take a vacation trip, Got a dishwashing job on a liberty ship. Woman a crying, me a flying

Out of the door and down the line. Bout two minutes I run tea blocks. I come to my ship down at the dock Walked up the plank and I signed my name. Blowed that whistle and was gone again.

Right on out and down the stream. Ships just as far as my eye could see-

Woman a waiting. Ships loaded down with T.N.T., All out across the rolling seq. Stood on the deck, watched the fishes awim. Proving those fish wasn't made out of tin. Sharks, perpoises, jellybeans, Rainhow trouts, mudcate, it wages

all over that water.

This convoy's the biggest I ever did see, It stretches all the way out across the sea. And the ships blow their whistles and ring their bells. Gonna blow them fascists all to hell,

Win some freedom, liberty, stuff like that Walked to the tail, stood on the stero. Looking at the hig bress Screw Blade turn. Listen to the sound of the engine pound. Gained slaters feet every time it went ground-Getting closer and closer, look out you fascists.

I'm just one of the merchant crew. I belong to the union called the NMU. I'm a uoion man from head to toe. I'm USA and CIO.

Fighting out here on the woters. To win some freedom on the land,

#### COOLEE DAM

Well the world has seven wonders. That the travelers always tells Some gardens, and some towers, quess you know them well. But now the Greatest Wonder, Is in Uncle Sam's Jair land: It's that King Columbia River. And the Big Grand Coolee Dam.

and hurts, the angers, fears, the wants and aspirations,

A few years ago when I sat in the camps of the people from the dustbowl when hunger was everywhere, I heard the singing and I knew that this was a great race, far, while there was loneliness and trouble in their singing, there was also flerreness and the will to fight A man might sing - "Goin' down this road a feelin' bad" - but his next line was - "Cause I ain't gonna be treated

In a cotton strike a woman spoke and her voice chanted a song-"My man is in joil for striking --"It ain't agin the law. I say - Plead Not Guilty! 'It gin'l ggin the law.

"An' rot their down jone down!" My boy is in juil for striking -And that for a statement of survival has not often been equalled. It would be a good idea to listen very closely to the songs in this album, to listen for the

thythms of work, and over them, the words of anger and survival. Woody is just Woody. Thousands of people do not know he has any other name. He is just a voice and a guitar. He sings the songs of a people and I suspect that he is, in a way, that people. Harsh voiced and nasal, his quitar hanging like a tire iron on a rusty rim, there is nothing sweet about Woody, and

JOHN STEINBECK

#### Never coming back to this mao's town again. Said "Come all of you cowboys and fight for Never coming back to this man's town again, your land: Never coming back to this man's town again.

#### Singing hey hey hey hey. IESUS CHRIST

Jesus Christ was a Man that traveled through the land. Hord working Man and brave. He said to the rich give your goods to the poor. So they laid Jesus Christ in His Grave. Jesus was a Man, a Carpenter by Hand. His followers true and brave: Cne dirty coward called Judas Iscariot. Has laud Jesus Christ in His Grave.

He went to the Preacher. He went to the Sherill. Told them all the same: Sell all of your lewelry and give it to the poor. But they laid lesus Christ in His Grave. When Jesus come to town, the working tolks around,

Believed what He did say: The bunkers and the preachers they nailed him on a cross.

And they laid Jesus Christ in His Grave, Poor working people, they follered him ground, Sung and shouted gay Coos and the soldiers they naised Him in the air.

And they lold lesus Christ in His Grave. Well the people held their breath when they heard about His Death, Everybody wondered why:

It was the landlord and the soldsers that he hired. That nailed Iesus Christ in the aky. This song was written in New York City. Of rich men, preachers and sloves;

If Jesus was to preach like he preached in Galilee. They would lay lesus Christ in his grave.

#### RANGER'S COMMAND

Come all of you cowboys all over this land. I'll teach you the law of the ranger's command To hold a six shooter and never lo run. As long as there's bullets in both of your guns, met a jair maiden whose name I don't know. arked her to round up with me would she go: Sh soid she'd on with me to the cold round up. And drink that hard liquor from the cold bitter

We storted for the conyon in the fall of the year, Expecting to get there with a herd of fat eleer; And the rustlers broke on us in the dead hours of night.

She rose from her warm bed a battle to fight. She rose from her warm bed with a gun in each hand,

Come all of you cowboys and don't ever run. As long as there's bullets in both of your gans."

#### GYPSY DAVY Cowboy version of an old English ballad

(Child Bellod) It was lote last night when my boss come bome He was asking about his lady The only answer he received was "She's gone with the Gypsy Dc. .. Gene with the Gypsy Dave." Go saddle for me my buckskin horse And my hundred dollor suddle Point out to me their wagon tracks And riter them I'll travel After them I'll ride. Well I had not rade (II the midnight moon,

And the voice of the gypsy singing. That song of the Gypsy Dave. There in the light of the comping fire. I sow her joir jace aleaming. Her heart in tune with the hig quitar And the voice of the gypsy singing, That song of the Gypsy Dave. Have you forsaken your house and home. Hove you jorsaken your buby. Maye you torsaken your husband dear. To go with the Gypsy Davy,

Till I saw their camp fire aleaning.

I heard the notes of the big quitar

And sing with the Gypsy Dave that song of the Gypsy Dave Yes. I've forsaken my husband dear. To go with the Gypsy Dayy And I've foragken my mansion high But not my blue-eyed buby Not my blue-eyed babe,"

She smiled to leave her husband dear, And so with the Gypsy Dayy. But the tears come a trickling down her cheeks. To think of the blue-eyed boby, Pretty little blue-gued babe 'Take off, take off your buckskin gloves, Mode of Spanish leather. Give to me your lily white hand-We'll ride back home together,

We'll ride home again." 'No I won't take off my buckskin gloves, They're made of Spanish leather, And sing with the Gypsy Davy, That song of the Gypay Days. That song of the Gypsy Dayy

That song of the Gypay Days."

## LOS VIOLINES DEL AMOR - Vol. II LEROY HOLMES And His Orchestra





LS 61047 SIDE 1 STEREO

- 1. QUIERO LLENARME DE TI (BMI) (2:59)
- 2. SPANISH EYES (BMI) (3:00)
- 3. O QUIZAS SIMPLEMENTE LE REGALE UNA ROSA (BMI) (3:30)
- 4. LET THE SUNSHINE IN
- 1. LET THE SUNSHINE IN
  (The Flesh Failures) (ASCAP) (2:50)
  5. ALGUIEN CANTO (The Music Played) (ASCAP) (3:16)
  6. THESE EYES (BMI) (3:40)

  Engineer: Robin Thompson

  ARTISTS RECORDS, INC. A TRANSAMERICA COMPANY NEW YORK 19. MT.

## LOS VIOLINES DEL AMOR - Vol. II LEROY HOLMES And His Orchestra





LS 61047 SIDE 2 STEREO

- 1. LOVE ME TONIGHT (BMI) (2:50)
- \$. JE T'AIME MOI NON PLUS (BMI) (2:57)
- SOMETHING (BMI) (2:18)
- 4. MARIA ISABEL (BMI) (2:14)

5. MY CHERIE AMOUR (BMI) (2:36)
6. ELLA, ELLA YA ME OLVIDO (BMI) (3:58)
Engineer: Robin Thompson

Engineer: Robin Thompson

ARTISTS RECORDS, INC. • A TRANSAMERICA COMPANY • NEW YORK 19. MY.



SGL 7044 (SGL 7044 SA)



SIDE 1 33 1/3 RPM

**REV. ISAAC DOUGLAS** and the Var-Son Community Choir

- 1. NO ONE GETS THE PRIZE FOR ETERNAL LIFE

- HAPPY I'LL BE WHEN HE COMES FOR ME WE ARE OUR HEAVENLY FATHER'S CHILDREN

1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc.





SGL 7044 (SGL 7044 SB)



SIDE 2 33 1/3 RPM

**REV. ISAAC DOUGLAS** and the Var-Son Community Choir

- 1. SINCE JESUS STEPPED INTO MY LIFE 2. WHAT HAVE I DONE 3. HE NEVER SHALL
- HE NEVER SHALL FORGET ABOUT LOVING YOU
- THANK YOU LORD

Manufactured and Distributed by Arista Records, Inc.

## Sandy Hook Release No. 2099

STATE

S.H.2099

FOLLOW the FLEET



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Side A

## Sandy Hook Release No. 2099

S.H.2099



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Side B



OPERNMELODIEN
Fischer Choere

**SIDE** 1 #33-0550



STEREO FLPS 1889 331/3 RPM

**OUVERTUERE, TOREROMARSCH UND HABANERA** Melodien aus der oper, "Carmen" (George Bizet) JAEGERCHOR aus der oper, "Der Freischuetz" (Carl Maria von Weber) ZIÈGEUNERCHOR aus der Oper, "Der Troubadour" (Giuseppe Verdi) GEFANGENENCHOR aus der Oper, "Nabucco" (Giuseppe Verdi) PRELUDIO UND TRINKLIED Melodien aus der Oper, "La Traviata" (Giuseppe Verdi) Licensed by Polydor International GMBH (P) 1980, Fiesta Record Company, Inc.



OPERNMELODIEN
Fischer Choere

**SIDE 2** #33-0550



STEREO FLPS 1889 331/3 RPM

CHOR MIT TRIUMPHMARSCH aus der Oper, "Aida" (Giuseppe Verdi) PILGERCHOR aus der Oper, "Tannhaeuser" (Richard Wagner) MATROSENCHOR aus der Oper, "Der Fliegende Hollaender" (Richard Wagner) CHOR DER LANDLEUTE aus der Oper, "Die verkaufte Braut" (Friedrich Smetana) BRAUTCHOR aus der Oper, "Lohengrin" (Richard Wagner) Licensed by Polydor International GMBH (P) 1980, Fiesta Record Company, Inc.

## **North Broadway Records**

## Paul Rutkowski CrossSection

Stereo



PDI-9035 NBR-247

Side A In a Mellow Tone (4:12)
You Don't Know What Love is (7:25)
Lucky Southern (3:22)
Easy (Blues) (8:27)

c & p 1987 North Broadway Records 20 North Broadway White Plains, N.Y. 10601

## **North Broadway Records**

## Paul Rutkowski CrossSection

Stereo



PDI-9035 NBR-247

Side B Blues By Five (3:33)
Limehouse Blues (6:40)
For Ike (6:58)
Funji Mama (4:20)

c & p 1987 North Broadway Records 20 North Broadway White Plains, N.Y. 10601

# Nilo and the tino

10013 - A



45 - RPM 12"

WORK 5:39 Composed and Sung: by D. Stapleton Arranged by: Ira Myers

POUND DOWN 5:56

Composed by: Eduardo (Indio) Faulkner
Arranged by: I. Myers and E. Faulkner
Sung by: A. Justy Crooke

# Milo and the tino

10013 - B

45 - RPM 12"

DANCING 5:34

Composed by: King Lión B.M.I.

Arranged by: Ira Myers

Sung by: Dalton Stapleton

SUPPORT YOUR OWN

composed and Sung by: Warren Estrada

Arranged by: Ira Myers



## MUSICAL HERITAGE SOCIETY

### FELIX MENDELSSOHN-BARTHOLDY

MHS 1115 Side I



STEREO 331/3 RPM

SYMPHONY No. 9 in C Minor for Strings
"Schweizer Symphony"

- I. Grave Allegro
- 2. Andante
- 3. Scherzo Trio piu lento La Suisse
- 4. Allegro
- 5. Vivace Presto

Die Wiener Solisten Recorded by Amadeo



## MUSICAL HERITAGE SOCIETY

### FELIX MENDELSSOHN-BARTHOLDY

MHS 1115 Side 2



STEREO 331/3 RPM

#### OCTET in E-flat Major, Op. 20

- 1. Allegro moderato, ma con fuoco
- 2. Andante
- 3. Scherzo: Allegro leggerissimo
- 4. Presto

Die Wiener Solisten Recorded by Amadeo

## **STEREO**

# DUSTY ELLISON PURE PLEASIN' COUNTRY

**PLEASON®** 



SIDE ONE PLS-1001

REG. U.S. PAT. OFF. PLEASON RECORDS. SACRAMENTO. CA 95838

#### **CRAZY**

(BMI / Willie Nelson)

**SUNSHINE LOVE OF MINE** 

(BMI / Jerry Parker)

JAMBALAYA

CALL IT KISSIN' TIME

(BMI / Jerry Parker)

CHINATOWN MY CHINATOWN

(ASCAP / William Jerome • Jean Schwartz)

GRACIOUS LOVE

## **STEREO**

# DUSTY ELLISON PURE PLEASIN' COUNTRY

**PLEASON®** 



SIDE TWO PLS-1001

REG. U.S. PAT. OFF. PLEASON RECORDS. SACRAMENTO, CA 95838

I'LL BUILD A BRIDGE (To Get To You)

I'M THINKING TONIGHT OF MY BLUE EYES

YOU ARE MY SUNSHINE
(BMI / Jimmie Davis)

RED RIVER VALLEY

:D KIVEK VALLEY

WHEN YOU LEFT AND CLOSED THE DOOR

THAT WARM WARM NIGHT

(BMI / Dusty Ellison • Glen Ellison)

# work Harrance Bang &

sunshine

SS-001

STEREO SIDE A

- 1. HIGHER AND HIGHER
- 2. GLENN MILLER MEDLEY
  MOONLIGHT SERENADE
  I KNOW WHY

TUXEDO JUNCTION

- 3. HOT STUFF
- 4. CAN'T TAKE MY EYES OFF YOU

# wonk Harry Sunce Bang St

sunshine

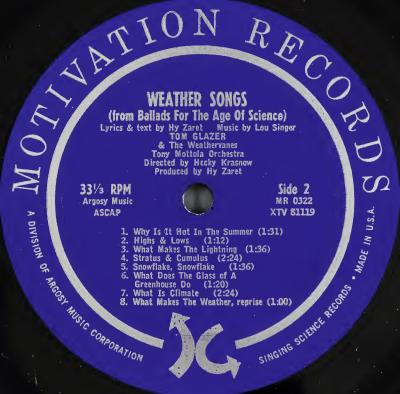
SS-002



STEREO SIDE B

- 1. AIN'T MISBEHAVIN'
- 2. SOMEBODY'S KNOCKING
- 3. STAND BY ME
- 4. I DON'T KNOW WHY
- 5. BEGIN THE BEGUINE
- 6. IN THE STILL OF THE NIGHT







SIDE R SD-006LP

INTRO (Reprise) - You've Got to Learn to Let It Go

- YOU'VE GOT TO LEARN TO LET IT GO (Church Version)
  - 4 THE BLOOD OF THE THING (Reprise) 5 RESURRECTION
    - 6 THERE IS A FOUNTAIN FILLED WITH BLOOD
    - 7 YOU'VE GOT TO LEARN TO LET IT GO (Studio Version)
    - 8 BONGILI WORK SONG (Original Version) \*Bonus Track
      - THEME FROM BLOOD COUPLE \*Bonus Track



### **ARISTA**

SP-86 (SP-86 SA) ® 1980 Arista Records, Inc.



SIDE 1 33 1/3 RPM

D.L. BYRON DOWN IN THE BOONDOCKS

(3:37)

(Joe South)
PRODUCED BY JIMMY IOVINE
AND JON SMALL

FOR PROMOTION ONLY NOT FOR SALE



### **ARISTA**

SP-86 (SP-86 SB) ® 1980 Arista Records,Inc.



SIDE 2 33 1/3 RPM

D.L. BYRON DOWN IN THE BOONDOCKS

(3:37)

(Joe South)
PRODUCED BY JIMMY IOVINE
AND JON SMALL

FOR PROMOTION ONLY NOT FOR SALE

#### DRIVETRAIN

#### THIS IS THE RHYTHM

1. RADIO MIX (3:44) 2. CLUB MIX (4:06) 3. INSTRUMENTAL MIX (3:56)

**PROJECT** 

ORDS

Produced by Kraze Mixed by Mike Costanzo PC 1990 Project X Records Project X Music-ASCAP Thanks to the X Men

161 W. 54th St., Suite 1403, NY 10019

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### DRIVETRAIN THIS IS THE RHYTHM

1. X MIX (4:28) 2. XL MIX (4:25) 3. XCAPELLA (3:04)

PROJECT PROJECT

CORDS

Produced by Kraze Mixed by Mike Costanzo PC 1990 Project X Records Project X Music-ASCAP Thanks to the X Men

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#### **PRESENTS** WILLIAM B. & COMPANY

COMPATIBLE **STEREO** 



SIDE 1 74968

Host WILLIAM B. WILLIAMS

> Guest Artist MICHEL LEGRAND

Program #289

Air Week of 11/7/76

OF THIS RECORDED MATERIAL IS PROHIBITED

WATERIAL IS PROHIBITED



ARMY RESERVE

#### **PRESENTS** WILLIAM B. & COMPANY

COMPATIBLE **STEREO** 



SIDE 2 74968

Host WILLIAM B. WILLIAMS

**Guest Artist** MICHEL LEGRAND

Program #290

Air Week of 11/14/76

USE OF THIS RECORDED MATERIAL IS PROMBITED



ARMY RESERVE

#### **PRESENTS** WILLIAM B. & COMPANY

COMPATIBLE **STEREO** 



SIDE 3 74969

Hest WILLIAM B. WILLIAMS

Guest Artist PETER LEMONGELLO

Program #291

Program #291

Air Week of 11/21/76

OF THIS RECORDED MATERIAL IS PROHIBITED



ARMY RESERVE

#### **PRESENTS** WILLIAM B. & COMPANY

COMPATIBLE **STEREO** 



SIDE 4 74969

Host WILLIAM B. WILLIAMS

**Guest Artist** PETER LEMONGELLO

Program #292

Air Week of 11/28/76

USE OF THIS RECORDED MATERIAL IS PROHIBITED

### MELODIES ASSOCIATES PRESENTS

#### WHISTLING MELODIES

VIRGINIA BOLLINGER, WHISTLER DOROTHY JOSSELYN, AT THE PIANO

SIDE 1 33⅓ L.P.



8899

- 1. IN MY GARDEN
- 2: KASHMIRI SONG
  - 3. CIRIBIRIBIN
- 4. ON THE ROAD TO MANDALAY
  - 5. MORNING
  - 6. GLOW WORM

#### MELODIES ASSOCIATES

**PRESENTS** 

#### WHISTLING MELODIES

VIRGINIA BOLLINGER, WHISTLER DOROTHY JOSSELYN, AT THE PIANO

SIDE 2 33⅓ L.P.



8900

- 1. THE ROSARY
- 2. I WALKED TODAY WHERE JESUS WALKED
  - 3. FACE TO FACE
  - 4. Medley: I COME TO THE GARDEN IN MY HEART RINGS A MELODY
    - 5. WHISPERING HOPE
    - 6. THE LORDS PRAYER

## jAZJM

### GLEN GRAY and the CASA LOMA ORCHESTRA

SIDE ONE 33-1/3 rpm 750150



JAZUM 32 Monaural

- 1. WHEN I TAKE MY SUGAR TO TEA
- 2. I WANNA BE AROUND MY BABY
  ALL THE TIME
- 3. WHITE JAZZ
- 4. I'M CRAZY 'BOUT MY BABY
- 5. ALEXANDER'S RAGTIME BAND
- PUT ON YOUR OLD GREY BONNET
- 7. I "WANNA" SING ABOUT YOU

## jazym

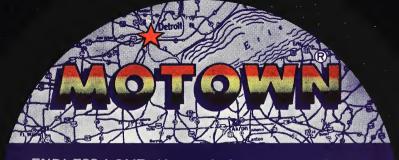
GLEN GRAY and the CASA LOMA ORCHESTRA

SIDE TWO 33-1/3 rpm 750150



JAZUM 32 Monaural

- 1. JUST A BLUE-EYED BLONDE
- 2. IT'S THE GIRL -
- 3. TAKE IT FROM ME
- 4. TIME ON MY HANDS
- 5. IF I DIDN'T HAVE YOU
- 6. BLACK JAZZ
- 7. MANIAC'S BALL



#### ENDLESS LOVE: Motown's Greatest Love Songs

#### **VARIOUS ARTISTS**

5385ML

Side One



#### 5385MLA

- 1. LOVE CHILD Diana Ross & The Supremes (2:55) (P.Sawyer, R.D. Taylor, F. Wilson, D. Richards) PRODUCED BY THE CLAN
- 2. WITH YOU I'M BORN AGAIN+ Billy Preston & Syreeta (3:38) (D. Shire, C. Connors) PRODUCED BY JAMES DI PASQUALE & DAVID SHIRE for
- Regal Productions, Inc. 3. THREE TIMES A LADY\*\* - Commodores (3:36) (L. Richie)
  - PRODUCED BY JAMES ANTHONY CARMICHAEL & COMMODORES

- & COMMODORES

  1. FIVE NEVER BEEN TO ME\* Charlene (3:54)
  (R. Miller, K. Hirsch)
  PRODUCED BY RON MILLER

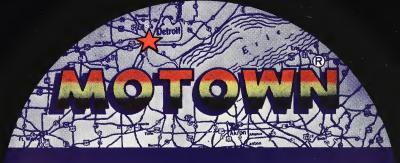
  5. IT'S MY TURN++ Diana Ross (3:56)
  (M. Masser, C. B. Sayer)
  (M. Masser, C. B. Sayer)
  PRODUCED BY MICHAEL MASSER

  \* © 1976, \*\* © 1977, +\* © 1979, +\* © 1980

  \*\*On Motown Record Corporation. Compilation

  \*\*On Motown Record Corporation.

  \*\*Distributed in the United States



ENDLESS LOVE: Motown's Greatest Love Songs

#### VARIOUS ARTISTS

5385ML

Side Two



5385MLB

- TOUCH ME IN THE MORNING\* Diana Ross (3:26) (R. Miller, M. Masser)
- PRODUCED BY MICHAEL MASS & TOM BAIRD 2. BEING WITH YOU++ - Smokey Robinson (4:06) (W. Robinson)
- PRODUCED BY GEORGE TOBIN in association with MIKE PICCIRILLO for George Tobin Productions, Inc.
- 3. ENDLESS LOVE\*\* Diana Ross & Lionel Richie (4:26) (L. Richie)
- Adoon Record Corporation PRODUCED BY LIONEL RICHIE 4. ALL THIS LOVE+ - EI DeBarge with DeBarge (4:08) (E. DeBarge)
  - PRODUCED BY IRIS GORDY & EL DEBARGE

Figures, Ltd. Compilation © 1986

Motown Record Corporation DN MCA Distributed in the control of \* ® 1973. ++ ® 1981, + ® 1982 Motown Record Corporation. \*\* ® 1981 Polygram

## Series 2000

FAYE TUCKER
Country And Western Soul

S/2108 A



TY-214

- 1. YOU'LL NEVER BE MINE ACAIN
  (Tree Publ. Co.-BMI)
- 2. SOMETHING TELLS ME (Tree Publ. Co.-BMI)
- 3. OUT OF YOUR HEART (Tree Publ. Co.-BMI)
- 4. MY HEART GETS ALL THE BREAKS (Tree Publ. Co.-BMI)
- 5. IN THE PINES
- (Giant Music-BMI)
- 6. DOWN IN THE VALLEY (Giant Music-BMI)



## Series 2000

FAYE TUCKER
Country And Western Soul

S/2108 B



TY-215

- 1. TRUE LOVE YOU CAN'T BUY (Giant Music-BMI)
- 2. I'LL PICK UP MY HEART AND GO HOME (Tree Publ. Co.-BMI)
- 3. YOU SAID I'D NEVER LOVE AGAIN
  (Tree Publ. Co.-BMI)
- 4. BILL BAILEY
  - (Giant Music-BMI)
- 5 WE WERE BORN THE MOMENT WE MET
- 6. RED RIVER VALLEY
  (Giant Music-BMI)











2604811 MONO

« AU TEMPS DU COTTON CLUB»

### La Musique de Duke Ellington

(1927 - 1930)





- 1. THE MOOCHE (a) Ellington / Mills
- HOT AND BOTHERED (a) Ellington BLACK AND TAN FANTASY (b) - Miley / Ellington
  - BUGLE CALL RAG (c) Pettis / Mills / Schoebel
  - DIGA DIGA DOO (d) Fields / Mc Hugh
  - GOIN' TO TOWN (e) Ellington / Miley

Une filiale de THORN EMI



2604811 MONO **2** 

« AU TEMPS DU COTTON CLUB »

### La Musique de Duke Ellington

(1927 - 1930)





- 1. OLD MAN BLUES (f) Ellington / Mills
- 2. JUNGLE JAMBOREE (g) Razaf / Waller / Brooks
  - 3. LAZY DUKE (h) Ellington
  - 4. SYNCOPATED SHUFFLE (i) Ellington
  - ROCKIN' IN RHYTHM (f) Ellington / Carrey / Mills
    - 6. MOOD INDIGO (f)
      Ellington / Mills

MUSIC FOR PLEASURE

Une filiale de THORN EMI

### "THE GIFT OF GOD" THE NEW BETHEL CHOIR

## LUMINAR

SIDE 1 331/3 RPM LM-7500 STEREO

1. "ELIJAH ROCK" (Arr. R. Thompkins) - 4:13

2. "THE GIFT OF GOD" (R. Thompkins) - 4:32

3. "NEVER FORGET" (R. Thompkins) - 4:35

4. "LORD, I THANK YOU" (R. Thompkins) - 6:25

**Executive Producer: Gentry McCreary** 

All songs copyrighted Luminar Music (SESAC)
A Division of Lexicon Music, Inc.

@ 1981 LEXICON MUSIC, INC.

## "THE GIFT OF GOD" THE NEW BETHEL CHOIR

## LUMINAR

SIDE 2 331/3 RPM LM-7500 STEREO

- 1. "LOOK AT GOD" (R. Thompkins) 3:45
  2. "HE TOOK IT ALL TO THE CROSS"
  (V. Durham) 3:22
  - 3. "ONLY GOD" (R. Thompkins) 2:42
    - 4. "ONE THING HAVE I DESIRED OF THE LORD" (R. Thompkins) 4:32

**Executive Producer: Gentry McCreary** 

All songs copyrighted Luminar Music (SESAC)

A Division of Lexicon Music. Inc.

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## 45 RPM!!

SIDE ONE

1HUMAN TOILET 3THE FLIRT 2MUST LOVE DOGS 4LOW LIFE





## 45 RPM!! SIDE TWO

5UNSUBSCRIBE 7GIULIANI TIME 6FASHION WEEK 8THE LONG CON



## JON GOIN WALTZ AT BIG SKY



SIDE 1 MCA-42127 MCA7532

- 1. SUITE TO THE WALTZ
- AT BIG SKY\* 11:00 ASCAP/BMI 2. MOUNTAIN HYMN - 4:36 ASCAP
- 3. DREAM DANCE\* 3:23 ASCAP/BMI
- All songs written by John Goin except
  \* written by John Goin-Larry Michael Lee
  CO-PRODUCED BY LARRY MICHAEL LEE
  AND JON GOIN
- @ 1988 MCA Records, Inc.

MFD. BY MCA RECORDS, INC. 70 UNIVERSAL CITY PLAZA UNIVERSAL CITY, CA 91608

## JON GOIN WALTZ AT BIG SKY



SIDE 2 MCA-42127 MCA7533

- 1. IN MY IMAGINATION\* 4:14 ASCAP/BMI
  Elemental Music/Leeward Music
- 2. LULLABY TO LAURA 5:42 ASCAP Elemental Music
- 3. YOU'VE GIVEN ME THE LOOK OF LOVE - 4:20 ASCAP Elemental Music
- 4. RETURN TO THE HOMELAND 8:30 ASCAP
  Elemental Music

All Songs written by John Goin except \* written by Jon Goin-Larry Michael Lee CO-PRODUCED BY LARRY MICHAEL LEE AND JON GOIN

@ 1988 MCA Records, Inc.

MFD. BY MCA RECORDS, INC. 70 UNIVERSAL CITY PLAZA UNIVERSAL CITY CA 91408 SEAT OF YOUR PANTS RECORDS

#### **RADIO RANCH**

DAVE HARGER GROUP

**STEREO** 



SPR001RR SIDE 1

- 1. ALFONSO 3:47 (D. HARGER)
- 2. ADIRONDACK 7:46 (D. HARGER)
- 3. **SNOWSHOE 5:42** (D. HARGER)
- 4. THE OLD WEST AT NIGHT 7:35 (S. GRISWOLD)

SHAT OF YOUR PANTS AFCORDS

#### **RADIO RANCH** DAVE HARGER GROUP

**STEREO** 

SPR001RR SIDE 2

- 1. FRONTIERS 7:10 (S. GRISWOLD)
- 2. THE STRAIGHT MAN 7:51 (S. GRISWOLD)
- 3. GHOST DANCER 8:04 (D. HARGER)



4) NORMAN CONNORS SHE'S GONE (3:59) (N. Martinez) Nigel Martinez Music/ Interworld Music c/o World Song Pub., Inc. (ASCAP) Prod. by Norman Connors 5) ANGELA BOFILL SOMETHING ABOUT YOU (4:03) (J. L. Parker/A. Willis/ R. Wright) ATV Music Corp. /Irving Music, Inc./Patmos Music/

Charlesville Music (BMI) Prod. by Narada Michael Walden for Perfection Light Prod., Inc.

6) ANGELA BOFILL BREAK IT TO ME GENTLY (3:53) (D. Frank D. James) Sumac Music, Inc. (BMI) Prod. by Narada Michael Walden

Manifor Perfection Light Prod. by Narada Michael Walden
Antifor Perfection Light Prod., Inc.
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D. P. 1
L P M
Peter
Sinfonie N
1. Satz: Anda
2. Satz:
con
Leningro
Dir.: Jev REITUNG DI THE BUTS ONE S ON A LL PLANTICHE ALL PLANTIC COA 2 M 3 THU TO Peter Tschaikowsky Sinfonie Nr. 5 e-moll op. 64 1. Satz: Andante - Allegro con anima 2. Satz: Andante cantabile. con alcuna licenza Leningrader Philharmonie Dir.: Jewgenij Mrawinskij

TERRES VOR BEHA. ALL PLA THE BORDEN AND THE SCHALL PLANTICHER PLANTICHER PLANTICHER PLANTICHER PLANTICHER PLANTICHER PLAN JETCJE JRK NV AN LIERECH I. WANDOWN WATERSAGE Peter Tschaikowsky Sinfonie Nr. 5 e-moll op. 64 3. Satz: Valse: Allegro moderato 4. Satz: Finale: Andante maestoso -Allegro vivace Leningrader Philharmonie Dir.: Jewgenij Mrawinskij



60 Pineapple Street #7B Brooklyn, NY 11201 (718) 852-3572

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SIDE 1



41222-A

### JOE CARROLL JUMPIN' AT JAZZMANIA

JUMP DITTY 12:30 (Edwin Swanston, Leslie McFarland) (Chappell Music BMI) HONEYSUCKLE ROSE 4:11 (Andy Razf, Thomas Waller) (Chappell Music ASCAP)

> Producer: MIKE MORGENSTERN Re-mastered at Sound Heights Studio, Brooklyn, NY



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SIDE 2



41222-B

### JOE CARROLL JUMPIN' AT JAZZMANIA

YES SIR THAT'S MY BABY 5:23 (Walter Donaldson, Gus Kahn)
(Donaldson Pub., Bourne Co. ASCAP)
WAH WAH BLUES 5:53 (Joe Carroll)
(Charlie Parker/Dream City BMI)
WATCH WHAT HAPPENS 5:55 (Norman Gimbel)
(Vogue Music BMI)
SCHOOL DAYS 2:52 (Joe Carroll)
(Charlie Parker/Dream City BMI)

Producer: MIKE MORGENSTERN Re-master∈d at Sound Heights Studio, Brooklyn, NY

# REMO

RECORDS

# ADIOS A MI TIERRA EDUARDO ZURITA

LPR-1573 LADO A



**STEREO** 

1. ALMA EN LOS LABIOS

2. REPROCHE

3. VAN CANTANDO POR LA SIERRA

4. ALEGRIAS

5. EL AGUACATE

6. AL MORIR DE LAS TARDES

# REMO

# ADIOS A MI TIERRA EDUARDO ZURITA

LPR-1573 LADO B



**STEREO** 

- 1. SOMBRAS
- 2. LAMPARILLA
- 3. LA CANCION DE LOS ANDES
  - 4. ANGEL DE LUZ
  - 5. ROMANCE DE MI DESTINO
    - 6. VAMOS LINDA



# MEDALLION

THE LINCOLNS

SIDE



- 1. THE MINSTREL BOY (Ralke-Patrick)
- 2. PALLO PALLO (THE SHEIK OF MONTEGO BAY)
- (The Lincolns-Wayne)
  RIDE THE HIGH COUNTRY (Darby-Bassman)
- 4. THE FOX (The Lincolns)
- (The Lincolns, Geller)
  - 6. MANITOU (Wayne-Edwards)

STEREO STEREO BY KAPP RECORDS. INC. HEN YORK



MEDALLION

THE LINCOLNS

SIDE 2

**STEREO** MS-7536

- 1. LITTLE ZULU BOY (HAMBA LALA) (Crawford-Jarrard)
- (Gilkyson-Dehr-Miller)
- 3. HOT CRAWFISH (Gilkyson-Dehr-Miller)
  - MOUNTAIN (Gilkyson-Dehr-Miller)
    - (Gilkyson-Dehr) 6. POOR BOY

(The Lincolns) MS 2 7536 B

STEREO MANUFACTURED BY KAPP RECORDS. INC. NEW YORK



# THEME FROM ZORBA THE GREEK AND MORE GREEK DANCE MUSIC

KYRIAKOS AND HIS ORCHESTRA

SIDE 1 FCL 5 4222 A



FCL-4222

- 1. THEME FROM ZORBA THE GREEK (Mikis Theodorakis)
- 2. KYMATA
- (Yani Spanos)
- 3. MIA FORA MONAHA FTANI (Yani Spanos)
- 4. MIKRO TAXIDI STÓ YALO
- (Yani Spanos) 5. MONAXIA
- (Yani Spanos)
- 6. OTAN TIN NYKTA

(Yani Spanos)

Corners Records, a division of Kapp Records



# THEME FROM ZORBA THE GREEK AND MORE GREEK DANCE MUSIC

KYRIAKOS AND HIS ORCHESTRA

SIDE 2 FCL 5 4222 B



FCL-4222

1. SYNNEFA PLATIA (Yani Spanos)

2. I TAPINI

(Yani Spanos) 3. TSIFTETELI

(Yani Spanos) 4. EFTA EVODOMADES

(Yani Spanos) 5. ILIACHTIDA

(Yani Spanos) 6. EROTIKO

Corners Records, a division of Kapp Records.











# Brian Taylor



Side A Stereo APL1-2161-A

- 1 Lovestruck (Hirsh-Rothstein) 3:36
- 2 | Was Wrong (Federal-Cobb) 4:05
- 3 If (John and Johanna Hall) 6:38
- 4 Pure Natural Love (DeShannon-Ballantyne) 2:55
- 5 Seed of Music (Danhill) 5:23



# Brian Taylor



# Side B Stereo APL1-2161-B

- 1 Who Do You Love (Taylor) 3:35
- 2 And Still Be Loving You (Carnes-Ellingson) 4:00
- 3 Elvi (Taylor) 4:15
- 4 Free Soul Spirit Symphony (Kupersmith-Anders-Linhart-Meehan) 3:58
- 5 Just One Night/Photographs (Taylor) 9:12

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# GOODTIME WASHBOARD THREE

1. ORPHAN ANNIE 1:39 (Wander) Cireco-BMI

(F-2449)

### **PROMOTIONAL**

COPY

3361 NOT FOR

- SALE 2. TAKE YOUR GIRLIE TO THE MOVIES 3:40 (Kalmer-Leslie) Mills-ASCAP
  - 3. DON'T BLAME P.G. & E. PAL 2:40 (Bratton-Fagerstrom-Pope) Cireco-BMI
- 4. NO ONE LOVES YOU ANY BETTER THAN YOUR M-A-DOUBLE M-Y 2:03
  - (Link-Nelson) Mills-ASCAP 5. CRAZY WORDS-CRAZY TUNE
    - (Ager-Yellin-Bornstein) 6. SAN FRANCISCO 1:55
      - (Adamson-Donaldson)

TONG PLAYING MICROGROOM



# GOODTIME WASHBOARD THREE

1. WHY DO THEY ALWAYS SAY NO (Nelson-Pease) Stasy-ASCAP

(F-2450)

3361 NOT FOR SALE

PROMOTIONAL COPY

2. UKELELE LADY 2:49 (Whiting-Kahn)

3. DON'T GIVE ME NO GOOSE FOR

CHRISTMAS 1:37 4. WHO WALKS IN 2:33

(Hoffman-Freed) Southern-ASCAP 5. OAKLAND 2:33

(Bratton-Fagerstrom-Pope) Cireco-BMI

6. I'D RATHER BE A NEWSBOY IN THE USA 2:12 (Joseph Morris) ASCAP

ONG PLAYING MICROGROOM

# ATHENA

"THE NATURE GIRL WITH THE BODY BEAUTIFUL!"



SIDE 1

MPT-2

1. OVERTURE (Orchestra)
2. THE GIRL NEXT DOOD (Vic Damone)
3. VOCALIZE (Jane Powell)
4. IMAGINE (Vic Damone, Debbie Reynolds)
5. FASTER THAN SOUND (Vic Damone)
6. HARMONIZE (Louis Calhern, Jane Powell, Vic Damone, Debbie Reynolds and Chorus)
7. IMAGINE ((Reprise) (Vic Damone, Debbie Reynolds)

SONGS BY HUGH MARTIN AND RALPH BLAINE

# ATHENA

"THE NATURE GIRL WITH THE BODY BEAUTIFUL!"

SIDE 2

MPT-2

- 8. LOVE CAN CHANGE THE STARS (Debbie Reynolds, Jane Powell)
- 9. I NEVER FELT BETTER (Debbie Reynolds, Jane Powell and Chorus)
- 10. CHACUN LE SAIT (From The Daughter of the Regiment)
  (Jane Powell)
  - 11. VENEZIA (Vic Damone)
- LOVE CAN CHÂNGE THE STARS (Reprise) (Vic Damone)
   HARMONIZE (Reprise) (Jane Powell, D. Reynolds,
   V. Damone and the Entire Cast)
  - 14. LOVE CAN CHANGE THE STARS (Reprise) (End Title)
    (Jane Powell, Debbie Reynolds, V. Damone and Cast)

SONGS BY HUGH MARTIN AND RALPH BLAINE

CR - 001 - A CANTA El. REDIL NORMA VEGA **STEREO** 33 / RPM 1. "El Recil" 2. "Esperanza" 3. "Jesus Entro En Jerusalem" 4. "Titulos De Himnos" 5. "Fue Por Ti" IONES

CR 001 - B EL REDIL **STEREO** 

CANTA NORMA VEGA



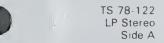
# 33 / RPM

- 1. "Bien Sabes Tu"
- 2. "Ninguno Como Dios"
- 3. "Dos Puertas"
- 4. "A Ti Me Humillo"
- 5. "No Te Tardes En Venir"

RELIGI



# MEL TORME-PEARL BAILEY "MEL'S PEARL"



LONDON BLUES Pearl Bailey
ONE MORNING IN MAY Mel Torme
HAITI BLUES Pearl Bailey
I'VE GOT THE WORLD ON A STRING Mel Torme
HONG KONG BLUES Pearl Bailey

Dist by Tellerhouse, Inc.



# MEL TORME-PEARL BAILEY 'MEL'S PEARL'



TS 78-122 LP Stereo Side B

BETWEEN THE DEVIL AND THE DEEP BLUE SEA Mel Torme
THE THRILL IS GONE Pearl Bailey
I SURRENDER DEAR Mel Torme
MY FUNNY VALENTINE Pearl Bailey
DON'T WORRY 'BOUT ME Mel Torme

Dist by Tellerhouse, Inc.

# CITCO RECORDINGS

SIDE ONE

(PRP-4545-1)



STEREO 331/3 RPM

- 1. DIXIE MEDLEY
- 2. I'M SORRY I ANSWERED THE PHONE
- 3. DADDY SANG BASS
- 4. WHERE OR WHEN
- 5, THAT'S LIFE
- 6. NEVER THE LESS
- 7. LORD'S PRAYER

# CITCO RECORDINGS

SIDE TWO (PRP-4545-2)



STEREO 331/3 RPM

- 1. MAME
- 2. PHOENIX
- 3. BRAND NEW GAL
- 4. DON'T CRY, SONNY BOY
- 5. BOARDWALK
- 6. THIS IS A LOVELY WAY
- 7. SOFTLY AS I LEAVE YOU



# COLUMBIA SPECIAL PRODUCTS





# THE FULLER GIRL'S HIT PARADE

PRODUCED FOR EATON CORPORATION, TRANSMISSION DIVISION

P 11587 STEREO



SIDE 1 AS 11587

1. ROBERT GOULET - As Time Goes By 2. EDDIE LAYTON - California, Here I Come 3. TONY BENNETT - Put On A Happy Face 4. LES AND LARRY ELGART - Come Rain Or Come Shine 5. THE FOUR LADS - Breezin' Along With The Breeze 6. BILLIE HOLIDAY - Night And Day\*

\*ELECTRONICALLY RE-RECORDED
TO SIMULATE STEREO

1972 CBS, INC.

EDITION COLLECTORS





# THE FULLER GIRL'S HIT PARADE

PRODUCED BY EATON CORPORATION, TRANSMISSION DIVISION

P 11587 STEREO



SIDE 2 **BS 11587** 

1. ANDRE KOSTELANETZ - Hey! Look Me Over 2. MITCH MILLER - We're In The Money 3. RAY CONNIFF - It Was A Very Good Year 4. LES AND LARRY ELGART - A String Of Pearls 5. EARL WRIGHTSON - Climb Ev'ry Mountain 6. LYNN ANDERSON — Take Me Home
Country Roads

1972 CBS, INC.

FOITION COLLECTORS







# Charlie's Roots

SIDE A AGRA 9 003 DISCO C.O.T.T P & C 1994

### SIMPLE TING

(Pelham Goddard & David Rudder)

Vocal: Adrian Philbert

Executive Producer: Charile's Roots & Pelham Goddard
Arranged & Produced by: Pelham Goddard
Engineered by: Edward Camps
Recorded at: Western Sounds Studio
Manufactured in Barbados by: Rainbow Wirl Inc.
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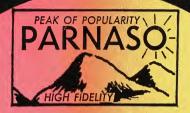
SIDE B AGRA 9 003 DISCO C.O.T.T (P) & (C) 1994



# RAISE YUH FOOT JUMP FOR JOY

(Pelham Goddard & David Rudder)
Vocal: Kerwin Trotman

Executive Producer: Charile's Roots & Pelham Goddard
Arranged & Produced by: Pelham Goddard
Engineered by: Edward Camps
Recorded at: Western Sounds Studio
Manufactured in Barbados by: Rainbow Wirl Inc.
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# RAMONA GALARZA

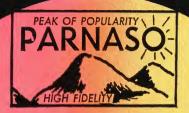
LDI-460 SADAIC



P-LPM-1024-A 331/4 RPM

- 1. MI DICHA LEJANA Guarania (\*) (E. Ayala Baez)
- 2. EL JANGADERO Canción Guarani (R. Ayala)
- 3. MIS NOCHES SIN TI Guarania (\*) (D. Ortiz-M. T. Marquez)
- 4. RECUERDO DE IPACARAY Guarania
- (D. Ortiz-Z. de Mirkin) 5. LA NOVIIA DEL PARANA - Polka Canción (\*)
- (O. J. Sosa Cordero)
- 6. MI PROVINCIA GUARANI Polca
- (O. I. Sosa Cordero)
- RAMONA GALARZA v su Conjunto (\*) con acomp. de Orquesta - Dir.: Mito Garcia

Mfg'd at Oasis Record Pressing Corp. Brooklyn, N. Y.



# RAMONA GALARZA

LDI-460 SADAIC



P-LPM-1024-B 331/3 RPM

- 1. INDIA Guarania (J. A. Flores-M. Ortiz Guerrero)
- 2. REGALO DE AMOR Guarania (\*) (O. J. Sosa Cordero)
- 3. CORRIENTES CAMBA Chamamé (E. Romero Maciel-A. Mansilla)
- 4. CARIÑITO MIO Canción (\*)
- (O. L. Dartes-D. Chase)
- 5. ANAHII (Leyenda de la flor de ceibo) Canción Guarani (O. I. Sosa Cordero)
- 6. BUENOS AIRES YO TE CANTO Canción (\*)
  - (J. Escobar-F. Rivera)
- RAMONA GALARZA y su Conjunto
- (\*) con acomp. de Orquesta Dir.: Mito Garcia

Mfg'd at Oasis Record Pressing Corp. Brooklyn, N. Y.



The SENIOR CHOIR

CALVARY BAPTIST CHURCH

ROSIE MAGEE, Directress CARL JOHNSON, Guest Organist LILLIE SCOTT, President REV. MANUEL L. SCOTT, Pastol Side 1



LRSV-1267-3529 A

- HALLELUJAH CHORUS (Handel)
- 2. THY WAY O LORD (Jackson-Deis)
- 3. WONDERFUL PEACE (arr. Magee) Lillie Dobson, Soloist
- 4. HARK THE VOICE OF JESUS
- 5. MASTER THE TEMPEST IS RAGING OF 6. I DON'T KNOW WHO HOLDS
  FOMORROW
  Erma Jameson, Soloist

  LOCATION RECORDING SERVICE



SENIOR CHOIR

CALVARY BAPTIST CHURCH

ROSIE MAGEE, Directress CARL JOHNSON, Guest Organist LILLIE SCOTT, President REV. MANUEL L.SCOTT, Pastor Side 2



LRSV-1267-3529 B

1. HEAR THE LAMB A CRYIN' (arr. Magee)

2. I PROMISED THE LORD THAT I WOULD HOLD OUT (arr. Magee)

3. HOME IN-A THAT ROCK (arr. Magee)

4. AIN'T GOT TIME TO DIE (Johnson)

OCA TION REP

# SENTIMENTAL

### TOMMY DORSEY And His Orchestra

# MCA RECORDS

MCA-732 MCA 124



1. INDIAN LOVE CALL ASCAP (Rudolf Friml-Otto Harbach-Oscar Hammerstein II)

2. BLUE AND SENTIMENTAL ASCAP (Jerry Livingston-Mack David-Count Basie)

3. MUSIC, MAESTRO, PLEASE! (Allie Wrubel-Herb Magidson)

4. I'M GETTIN' SENTIMENTAL OVER YOU ASCAP (Tommy Dorsey Theme Song)

(Ned Washington-George Bassman)

5. SENTIMENTAL ME AND ROMANTIC YOU BMI (Richard Rodgers-Lorenz Hart)

1973 MCA RECORDS, INC.

1973 MCA RECORDS, INC.

1974 MCA RECORDS, INC. 70 UNIVERSAL PLAZA, UNIVERSAL PLAZA

# SENTIMENTAL

TOMMY DORSEY And His Orchestra

# MCA RECORDS

MCA-732 MCA 125



Side 2

- 1. I WONDER WHO'S KISSING HER NOW BMI (Joe E. Howard Will M. Hough-Frank R. Adams)
- 2. WUNDERBAR ASCAP (Cole Porter)
- 3. THE MOST BEAUTIFUL GIRL IN THE WORLD ASCAP (Richard Rodgers-Lorenz Hart)
- 4. THE TOUCH OF YOUR HAND ASCAP (Jerome Kern-Otto Harbach)
  - 5. ONE KISS ASCAP
    - (Sigmund Romberg-Oscar Hammerstein II)

(Sigmund Romberg-Uscar Hammerstein II)
P1973 MCA RECORDS, INC.

PROPRIETORIOS INC. MED BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA UNIVERSAL PLAZ

## YOUNG LORDS PARADISE NOW



SIDE 1

- 1. STOP STOP (Jonathan Haft)
- 2. ĠOOD TIMES (Burdon/Briggs/ Weider/Jenkins/McCulloch)
- 3. TELECASTER (Haft/Flanagan)
- 4. SOMETHING FOR YOU (Jonathan Haft)
- 5. WORLD ON FIRE (Jonathan Haft)

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## YOUNG LORDS PARADISE NOW



SIDE 2

- 1. MATT'S TUNE (Matt Campbell)
- 2. PASSING TIME (Jonathan Haft)
- 3. 1966 (Haft/Hages)
- 4. I CAN ONLY GIVE YOU EVERYTHING (Scott/Coulter)
- 5. IF I WANTED YOU (Jonathan Haft)

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33 1/3 RPM Compatible Stereo FWLP-4698A Side 1

Introduction - Lord Gass, M. C.

- 1. Hobo Joe 9:44
- 2. Tribute To Brownie 6:39
- 3. Wade In The Water 7:32

THE BOSS-TET

"Cookin" At The Cadillac Club



### JOHN RICHBOURG 20 OLDIES OF THE PAST

LP 118-A

- 1. TWIST AND SHOUT ISLEY BROS.
- 2. RAINBOW GENE CHANDLER
- 3. SO MUCH IN LOVE TYMES
- 4. 16 CANDLES CRESTS
- 5. FANNIE MAE BUSTER BROWN
- 6. HUMAN TOMMY HUNT
- 7. I DON'T WANT TO CRY CHUCK JACKSON
- 8. MY TRUE STORY JIVE FIVE
- 9. LET THE LITTLE GIRL DANCE BILLY BLAND
- 10. SOLDIER BOY SHIRELLES

10. SOLDIER BOY - SHIRELES



### JOHN RICHBOURG 20 OLDIES OF THE PAST



LP 118-B

- 1. TOSSIN' AN' TURNIN BOBBY LEWIS
- 2. THIS IS MY PRAYER THEOLA KILGORE
- 3. I NEED YOUR LOVIN' DON GARDNER & DEE DEE FORD
- 4. THERE'S A MOON OUT TONIGHT CAPRIS
- 5. KANSAS CITY WILBURT HARRISON
- 6. TEARDROPS LEE ANDREWS
- 7. SHAKE A TAIL FEATHER FIVE DUTONES
- 8. VALARIE JACKIE & STARLITES
- 9. MASHED POTATOES DEE DEE SHARP
- NITE RECORDS 1005 CHESTNUT ST. 10. SAD GIRL - JAY WIGGINS

STÉRÉO

AR 38 567 A

ARN 38 567

(P) ARION 1980

**D.** P.



JOHANNES BRAHMS LIEBESLIEDER WALZER, Op. 52

1. Rede. Mädchen, allzu liebes 3'45

Am Gesteine rauscht die Flut - O die Frauen - Wie des Abends schöne Röte And the state of t 2. Die grüne Hopfenranke - Ein kleiner, hübscher Vogel 3'51

STÉRÉO (P) ARION 1980

AR 38 567 B

**ARN 38 567** 



**JOHANNES BRAHMS** 1. Verzicht, o Herz, auf Rettung 2'26
Finstere Schatten der Nacht
2. An jeder Hand die Finger 4'54
Ihr schwarzen Augen - Wahre, wahre deinem Sohn
Rosen steckt' mir an die Mutter
Vom Gebirge Well'auf Well
3. Weiche Gräser im Revier 1'44
4. Nagen am Herzen fühl' ich ein Gift mir 4'33
Ich kose süss, mit der und der
Alles, alles in den Wind - Schwarzer Wald
5. Nein, Geliebter, setze dich 3'33
Flammenauge, dunkles Haar
6. Zum Schluss 2'48

LIEDER QUARTETT
Christian IVALDI, Noël LEE **NEUE LIEBESLIEDER** 

DGRAPHIQUE ET DU



81237-1

#### JANICE PAYSON PERSON TO PERSON

#### STEREO



ONE

P 1985 Atlantic Records

- 1. THIEVES IN THE NIGHT (3:45) J. Payson - R. Greenstein (Blueberry Muffin Music, Inc., ASCAP/Tuddy & Pokey Music, BMI)
- 2. CHANGES OF HEART (4:12) L. Gottlieb - M. Blatt (Southern Music Publishing Co., Inc. / Julann Music/Jump Start Music, ASCAP)
- 3. TELL HIM (2:51)
- Bert Russell (Screen Gems EMI Music, Inc., BMI)
- 4. JEALOUS LOVE (3:46)
  J. Payson A. Payson (Blueberry Muffin Music, Inc., ASCAP)
  J. Payson A. Payson (Blueberry Muffin Music, Inc., ASCAP)
  J. Payson L. Gottlieb (Blueberry Muffin Music, Inc.,
  J. Payson L. Gottlieb (Blueberry Muffin Music, Inc.,
  J. Payson L. Gottlieb (Blueberry Muffin Music, Inc.,
  Southern Music Publishing Co., Inc., Julann Music, ASCAP)
  ST-A-845587-SP

  ST-A-845587-SP

  AWARNER OOMMUNICATION
  AWARNER OOMMUNICATION



81237-1

#### JANICE PAYSON PERSON TO PERSON

STEREO



TWO

P 1985 Atlantic Records

- 1. ANDROMEDA (3:27)
- J. Payson A. Payson (Blueberry Muffin Music, Inc., ASCAP)
- 2. WHAT YOU WON'T DO FOR LOVE (4:19) B. Caldwell - A. Kettner
- (Sherlyn Publishing Co./Lindsay Anne Music, Inc., BMI)
- 3. DREAMS COME TRUE (3:19) J. Payson - R. Greenstein
- (Blueberry Muffin Music, Inc., ASCAP/Tuddy & Pokey Music, BMI)
  4. PERSON TO PERSON (3:50)
  J. Payson A. Payson (Blueberry Muffin Music, Inc., ASCAP)

  ST-A-845588-SP

  ST-A-845588-SP

  AWARNER COMMUNICATIONS

  AWARNER COMMUNICATIONS (Blueberry Muffin Music, Inc., ASCAP/Tuddy & Pokey Music, BMI)



LADO-A

@1985, CBS INC.

DML-15312 Stereo 33 1/3 RPM

1.-MOLENILLO (Julián Vargas)
Canta: July Mateo "Rasputin"
2.-EL DICHARACHO (Alfredo Gutierrez)
Canta: Chiqui Rodriguez
3.-TITIGUAY (Eliseo Herrera)
Canta: Alfredo Gutierrez
4.-QUE SERA DE MI (El puntazo)
(Calixto Ochoa) Canta:
Luisito Marti

Manufactured by Discos CAS



LADO-B

@1985. CBS INC.

DML-15312 Stereo

33 1/3 RPM 1.-MERENGUE PA' AMANECER

(Alfredo Gutiérrez/Canta: Alfredo Gutierrez) 2.-EL PALO

(Dolcey Gutiérrez/Canta: Marcos Caminero) 3.-LA MUCHACHITA

(Alejandro Durán/Canta: Chuqui Rodriguez)

4.-LA RASQUIÑA

4.-LA RASQUIÑA
(Canta: Alfredo Gutiérrez)

(Canta: Alfredo Gutiérrez)

Manufactured by Discos CBS International



S-1-36719 (2YEA-3918) **STEREO 33-1/3** 



Walton: Concerto for Viola & Orchestra

YEHUDI MENUHIN (viola) NEW PHILHARMONIA ORCHESTRA SIR WILLIAM WALTON cond.

Recorded in England

AFO BY CARITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.



S-2-36719 (2YEA-3919) STEREO 33-1/3



Walton: Concerto for Violin & Orchestra

YEHUDI MENUHIN (violin) LONDON SYMPHONY ORCHESTRA SIR WILLIAM WALTON cond.

Recorded in England

ARO, BY CAMITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRICES, INC.



## Records

SIDE A STEREO 331/3 RPM BSR-KK-036



Gould Music (BMI) © @ 1985

## KINGS OF KINGS (LIVE)

- 1. MARTIN LUTHER KING (Stalin)
  - 2. THE POPE (Chalkdust)
  - 3. HORNERMAN (Swallow)

Dist. by B's RECORDING CO. 1285 Fulton Street Brooklyn, N. Y. 11216 718-622-4047.



## Records

SIDE B STEREO 331/3 RPM BSR-KK-036



Gould Music (BMI) © @ 1985

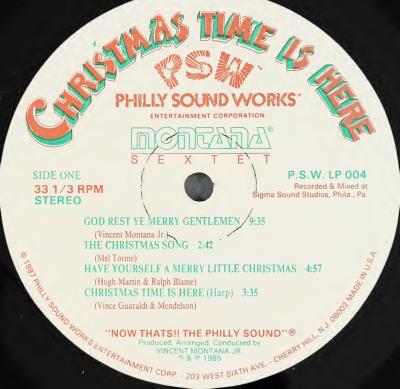
## KINGS OF KINGS (LIVE)

1. MAE MAE (Sparrow)

2. PORTRAIT (Duke)

3. RETREAT (Blueboy)
4. TAKE THE NUMBER (Scrunter)

Dist. by B's RECORDING CO. 1285 Fulton Street Brooklyn, N. Y. 11216





SIDE TWO 33 1/3 RPM **STEREO** 



P.S.W. IP 004 Recorded & Mixed at

Sigma Sound Studios, Phila., Pa.

#### SANTA CLAUSE IS COMING TO TOWN 6:49

(Haven Gullespie & J. Fred Coots)

SNOW FALL 4:59

(Claude Thornhill)

LITTLE DRUMMER BOY JAM 8:56

(Vincent Montana Jr.)

CHRISTMAS TIME IS HERE (Vibes) 3:35

(Vince Guaraldi & Mendelson)

"NOW THATS!! THE PHILLY SOUND"

Produced, Arranged, Conducted by VINCENT MONTANA JR.

& ® 1985

WERTAINMENT CORP. - 203 WEST SIXTH ANE. CHERRY HILL.



PO Box 531 -

Dayton, Ohio 45401

#### THE FAMILY PLAN

Campmeeting Singers

Side One 730206



Stereo 33-1/3

| 1. | I DON'T KNOW WHY               | 2:40 |
|----|--------------------------------|------|
| 2. | I HAVE BEEN SET FREE           | 2:20 |
| 3. | I'VE GOT MY HEART SET ON HEAVE | N    |
|    |                                | 3:00 |
| 4. | CAMPMEETING TIME               | 3:10 |
| Б  | PEACE IN THE VALLEY            | 4.00 |



PO Box 531 -

Dayton, Ohio 45401

#### THE FAMILY PLAN

Campmeeting Singers

Side Two 730206



Stereo 33-1/3

| 1. | HOW TEDIOUS AND TASTELESS3:10       |
|----|-------------------------------------|
| 2. | THE LIGHTHOUSE 4:20                 |
| 3. | THE BLOOD WILL NEVER LOSE ITS       |
|    | POWER 3:37                          |
| 4. | TRAVEL ON 2:39                      |
| 5. | HE KNOWS EXACTLY WHAT I NEED . 4:47 |



DISCO ESTAN

# MADE LA EFELUTION PUBLICA

Publica
Distrib

Disco
AGAF

P RADIODIFUSION DE Industria Uruguaya 6347 128 A

#### PARA MI PATRIA

I. ZAMBA FARA MI PATRIA (A. Ramírez-F. Luna) - 2. ZAM-(E. Madeo-M. J. Castilla) SALAMANCA (Arturo Dávalos) -- 4. LA ATARDECIDA - 5. ZAMBA DEL PAÑUELO Castilla) J. Castilla) - 6. GUITARRA Leguizamón-M. (H. Guarany) - 7, LA FELIPE (J. J. Botelli-J. Rios)

LOS FRONTERIZOS (Intérprete)



DISCO ESTAY

# REPRODUCCION. LA EJECUCION PUBLICA TA

Publica
Distrib
Disco
AGAF

(P) Industria Uruguaya

#### ZAMBAS PARA MI PATRIA

NUBES (Castilla-Portal) (Portal-Castilla) 3. Ramírez-O. Sosa Cordero) TRAGO DE SOMBRA Falú-J. Dávalos) — 5. DEL CARNAVAL GUITARRA Leguizamón) (Arsenio Aguirre) - 7. LOPEZ (J. A. Cresceri)

LOS FRONTERIZOS (Intérprete)





side B



## FLADDER

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**PAST 706** Side 1 33½ r.p.m. P 1983 **MCPS** 

#### THE CHARLESTON DAYS

1. Let's all go to Mary's House (Conrad, Wood) (with vocal refrain) Jay Whidden and his New Midnight Follies Band From the Hotel Metropole, London 2, Laugh, Clown, Laugh - Waltz (Fiorito) (with vocal refrain) Adrian Schubert and his Dance Orchestra 3. Charleston (Mack & Johnson) Edison Bell Dance Orchestra 4. I've never seen a Straight Banana (Waite) (Comedy Duet) The Happiness Boys (Ernest Hare & Billy Jones, piano acc, Dave Kaplin) 5. What did I tell va? (De Sylva, Donaldson) (with vocal refrain) The Savoy Orpheans, at the Savoy Hotel, London 6. Where's that Rainbow? (From 'Peggy Ann') (Rodgers) Pianoforte solo by Edythe Baker 7. High Up in the Sky (E. Pola) (with vocal refrain) Bert Maddison and his Dance Orchestra 8, Under the Moon (Lvn. Wheeler, Snyder) (Vocal Duet with piano acc.) The Radio Imps (Tom Macey & Ed. Smalle) 9. Latest Dance Hits (1926) - Selection (Intro: Pearl of Malabar; Summer Rain; Two Sad Eyes; My Irish

Home Sweet Home; No Sir, No Sir, that's not my Girl: You've got those wanna-go-back again Blues) The Coliseum Dance Orchestra



## FLADDER

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PAST 706 Side 2 33<sup>1</sup>/<sub>3</sub> r.p.m. © 1983 MCPS

#### THE CHARLESTON DAYS

1. Thanks for the Buggy Ride (Buffano) (with vocal refrain) Percival Mackey and his Band 2. Breezing Along with the Breeze (Simons, Whiting) The Revelers (Male Voices, with piano acc.) 3. If I had a Talking Picture of You 'Sunny Side Up' (De Sylva, Brown & Henderson) (with vocal refrain) Alfredo and his Band (At Park Lane Hotel, London) 4. Russian Lullaby - Waltz (Irving Berlin) (with vocal refrain) Harry Bidgood and his Broadcasters 5. Seven and Eleven (Donaldson) The Corona Dance Orchestra 6, Dainty Miss (Bernard Barnes) Pianoforte solo by Rais Da Costa 7. My Wife is on a Diet (Tobias, Bennett) (The 'Daily Mail' Comedy Song) Leslie Sarony-Vocal. acc, by Harry Hudson and his Melody Men 8. Barcelona -One Step (Tolchard Evans) The Savoy Orpheans, at the Sayov Hotel, Sayov 9. Electric Flashes of 1926 - Selection (Intro: I'm sitting on top of the World; Ukelele Dream Girl: Bye Bye Blackbird: Red Red Robin: That Night in Araby: Lonesome and Sorry; Meet me tonight in Dreamland; Oh! Charley, take it away) Ronnie Munro and his Dance Orchestra (Vocalists: Eddie Kollis and Scott & Welden)



#### **HEART BREAKERS**

1. CHERISH - The Association 2. PRECIOUS AND FEW - Climax 3. END OF THE WORLD -Skeeter Davis

4. NEVER MY LOVE -

The Association
5. COME BACK WHEN YOU GROW UP GIRL Bobby Vee

Made in Canada



#### **HEART BREAKERS**

- 1. LAST KISS J. Frank Wilson
- MR. BLUE The FleetwoodsMY SPECIAL ANGEL -
- Bobby Helms
- 4. PLEASE HELP ME, I'M FALLIN' -
  - 5. RIGHT OR WRONG -Wanda Jackson

Made in Canada



149 Maple Dr. Hendersonville, TN 37075

## THE CALLAHANS A BRAND NEW SONG

SIDE ONE Produced by: Jimmy "Duke" Dumas



J 380

- 1. I'VE GOT A BRAND NEW SONG
- 2. THERE'S NEVER BEEN A MAN LIKE THIS MAN
- 3. FREEDOM OF AN EAGLE
- 4. HE'LL NEVER FAIL TO SEE YOU THROUGH
- 5. WHO'S GONNA CALL HIM LORD Composer Raleigh Callahan © @ 1983



149 Maple Dr. Hendersonville, TN 37075

#### THE CALLAHANS A BRAND NEW SONG

SIDE TWO
Produced by:
Jimmy "Duke" Dumas



J 380

- 1. WHAT JESUS DID FOR ME
- 2. LORD IF I DIDN'T HAVE YOU
- 3. THINK I'M GONNA HOLD ON JUST A LITTLE BIT LONGER
- 4. HE STILL LIVES TODAY
- 5. PRAISE YE THE LORD



RECORDS

#### I JUST WANT TO THANK YOU LORD **CHARLES SPARKS DUET**

P 1978 Stereo 33 1/3 RPM



I JUST WANT TO THANK YOU LORD/2:52 BELLS OF JOY/1:58 **NEARER TO THEE/2:46** SINS DARK VALLEY/2:27 THE LIFE HE ENDURED/2:27

Paroros 804 31078 Cincinnati, Ohio 45231 Phore 513-622-9356



RECORDS

#### I JUST WANT TO THANK YOU LORD **CHARLES SPARKS DUET**

P 1978 Stereo 33 1/3 RPM



Side Two 821B

HE WILL TAKE ME THROUGH IT ALL/2:31 I BELIEVE HE'D GO TO CALVARY FOR MF/2:13 **ROSE AMONG THE THORNS/2:40** HE GAVE ME A SONG/2:15 **OLD TIME PREACHER MAN/1:43** 

Perora, 80x 31078 Cincinnati, Ohio 45231 Phone 513522936

IT'S ALIVE.

side

ryzac.

production

1. DON T MISUNDERSTAND ME 3:25

2. CASTAWAYS 2:59

3. STAND IN YOUR WAY 4:15

all songs written by glenn gury
and bill haney of 1984

supposed to the solution of the second state of the s p.a. 19047.

IT'S ALIVE. ryzac. 19047 4:17
bill haney
acket to ride"
artney/lennon 2 Seast Pine Street Trevose p.a. 1 1. AMERICAN FAMILY 4:44 2. IT'S ALIVE 4:09 3. TICKET TO RIDE 4:17 all songs written by bill haney and glenn gury (C) (P) 1984 except for "ticket to ride" by mccartney/lennon

TRAVIS WAMMACK "Follow Me"

SIDE ONE PR 5633

® 1982 Indigo Music.



STEREO 331/3 RPM

- 1. GET IN "E" AND FOLLOW ME 2:40
  - (T. Wammack) Hendrand Music, ASCAP
    - 2. I KEEP ON RUNNIN' 4:00
      (T. Wammack) Rick Hall Music. ASCAP
      - 3. SOUL'S OVERDUE 2:53
- (F. King) Widget Pub. Co., ASCAP
  4. YOU KNOW HOW TO SHAKE THAT THING 3:34
  - (T. Wammack) Hendrand Music, ASCAP
  - 5. SCRATCHY 2:04 (T. Wammack, G. Christman, P. McPhail)
  - (T. Wammack, G. Christman, P. McPhail Rolando Pub. Co., BMI

'stributed by



ndigo

Phail)

"Follow Me"

SIDE TWO PR 5633

© 1982 Indigo Music.



STEREO 331/3 RPM

1. MAKE THE SPARK FLY — 2:59 (T. Wammack) Snakeman Music: ASCAP 2. LOVE BEIN' YOUR FOOL — 3:15 (J. Williams) ATV Pub.

3. DON'T GIVE UP ON ME BABY — 2:51
(T. Wammack) Snakeman Music, ASCAP
4. BOTTLENECK BLUES — 3:42

(T. Wammack) Hendrand Music. ASCAP
5. GREENWOOD, MISS. — 2:54

(T. Wammack, J. Lowe) Rick Hall Music, ASCAP

Distributed by



ndigo

\*1982 Southampton Music.

Side 2

1-34 h Ban 2-Ben 3-Billie Jean 4-Black Of White

5- Port stop 7.1 You Cet Enough 7- In The (101et 1- Man In The Minar (CP Mix)
2- Perienhar The Time
3- Smooth Crimmal
4- The way make me tree!

5-They Parit Care About 45 6-Macussa Chant 7- Who Zz Zt 6- Yan Rock My World



#### THE KASU MATSUI PROJECT IS THAT THE WAY TO YOUR HEART

PJ 88011



SIDE A 33 1/3 RPM

- 1. IS THAT THE WAY TO YOUR HEART (Jeff Day) 4:46 Mt. Airy Music ASCAP
  - 2, MYSTERY GIRL (Glen Ballard-Brock Walsh) 4:00 MCA Music
    - 3. HOW TO HANDLE LOVE (Jeff Day) 3:48 Mr. Airy Music ASCAP
  - 4. LET'S PRETEND (Guy Thomas Arlene Matza) 4:12 Chardax Music/Alethea Music BMI
    - 5. THE MUSIC INSIDE YOU 4:12
    - (Steve Belkin-Patrick Mathews) Steve Belkin Music ASCAP
- Steve Belkim Music ASCAP
  6. SONG IN BLUE 4:10
  (Koji Tamaki-Norman Dozier)
  Kazu Music-lan Music BMI

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  Photographic Coords

  Plainfield, NJ 07080. Reseads



#### THE KASU MATSUI PROJECT IS THAT THE WAY TO YOUR HEART

PJ 88011



SIDE B 33 1/3 RPM

- 1. ARIANA (Scott Martin) 4:52
- 2. ROMANTIC NOTIONS (Jeff Day) 4:25 Mt. Airy Music ASCAP
- 3. FIREFLIES (Kazuyuki Ito-Kim Dodgson) 4:18 Kazu Music BMI
  - 4. DON'T YOU KNOW THAT 4:09
  - (Guv Thomas-Steve Woods)
  - Albedo Music ASCAP BREAK AWAY GENTLY 5:08
- 5. BREAK AWAY GENTLY 5:08
  (John Barnes) Ramwave ASCAP

  ® & © 1986 Passport Records

  Ponted to Sent Plainfield, NJ 07080. Resed a. Ca 91035



#### MY LITTLE CORNER OF THE WORLD

JCSL 5287-1



STEREO
The HOT Side
SIDE 1

#### JACKIE LEE

"Mr. Hot Piano"

- 1. MR. HOT PIANO (Jackie Lee) 3:08
- 2. Medley:
  ISLE OF CAPRI (Grosz-Kennedy)
  - ELMER'S TUNE (Jurgens-Albrecht-Gallop) 4:12
- 3. MALAGUENA (Lecuona) 10:21
- 4. MY LITTLE CORNER OF THE WORLD
  (Hilliard-Pockriss) 4:56

LIVE ONE-MAN SHOW Arranged and Produced by JACKIE LEE

A JAYCAT PRODUCTION



#### MY LITTLE CORNER OF THE WORLD

JCSL 5287-2



STEREO
The WARM Side
SIDE 2

#### JACKIE LEE "Mr. Hot Piano"

- 1. SENTIMENTAL JOURNEY (Green-Brown-Homer) 3:32
- . HEART OF A CLOWN (Nelson-Rollins-Kane) 5.07
- 3. YELLOW BIRD (Keith-Bergman-Luboff) 7:25
- 4. Medley:

SHÉRI LEE (Dr. E. Z. Martin) LANI LEE (Dr. E. Z. Martin)

DADDY'S LITTLE GIRL (Burke-Gerlach) 4:56

LIVE ONE-MAN SHOW

Arranged and Produced by

JACKIE LEE

A JAYCAT PRODUCTION



#### Records

220 East 2nd Street, NYC 10009

SONGS OF THE SEE-SAW SEA With LIONEL KILBERG - SHIRLEY KELLER STEVE KELLER - HAL WILEY

MG-202,734



SIDE 1

- 1. ME LOVER IS THE SEE-SAW SEA
  - 2. WHAT BE A SEE-SAW SEA
  - 3. TEN HELLS OF A FISHERMAN
    - 4. I WANT TO BE A PIRATE
      - 5. WILLY WEEWOOD
      - 6. MY LOVE LOVES

#### Shoostryng

#### Records

220 East 2nd Street, NYC 10009

SONGS OF THE SEE-SAW SEA
With LIONEL KILBERG - SHIRLEY KELLER
STEVE KELLER - HAL WILEY

MG-202,735



SIDE 2

7. BILLY RUCKS

8. THE SAUCY SEAL

9. WHALER'S SONG

10. DANCER DAN

11. A MAN AT SEA

12. THE SEE-SAW SEA



LEONARD GARR **EASY TO LOVE** 

SIDE 1



43186

1. EASY TO LOVE (2:40) 2. THERE'S A SMALL HOTEL (1:30) 3. HERE'S THAT RAINY DAY (2:00) 4. LOVER (1:57) 5. IF (2:37)

6. LOVE IS A MANY SPLENDORED THING (1:21) 7. OVER THE RAINBOW (3:00)

ALL SELECTIONS ASCAP

Produced by Bob Bellows With Warren Kime

Recorded: Castle Recording



LEONARD GARR
EASY TO LOVE

SIDE 2

43186

1. LULLABY OF THE LEAVES (2:14)
2. YESTERDAYS (1:58)
3. FALLING IN LOVE (2:40)
4. WHY DO I LOVE YOU (2:18)
5. THE WAY YOU LOOK TONIGHT (3:05)
6. APRIL IN PORTUGAL (1:36)
ALL SELECTIONS ASCAP

Produced by Bob Bellows With Warren Kime

Recorded: Castle Recording

#### **NASHBORO** RECORDS



R

#### SIDE 1 STEREO

Produced by Shannon Williams



NA 7221 (NA 7221-A)

P C 1980 Nashboro

#### THE BRIGHT STARS STAYIN' STRONG

- 1. NO PITY IN THE CITY 3:14 (E. Kemp - Excellerec Music Co. BMI)
- 2. IF IT AIN'T ONE THING IT'S ANOTHER 2:43 (W. Johnson - Excellerec Music Co. BMI)
- 3. ISTILL REMEMBER 2:54 (W. Brewer - Excellorec Music Co. BMI)
- 4. JUST THE TWO OF US 3:08
- ONLY (W. Brewer Excellorec Music Co. BMI) OF THE WORLD OF THE WOOD Brewer Excellorec Music Con BMI) OF THE WOOD ST., NASHVILLE, TENDER OF THE WOOD ST., WASHVILLE, W

#### **NASHBORO** RECORDS



SIDE 2 **STEREO** 

Produced by Shannon Williams



NA 7221

(NA 7221-B) (P) (C) 1980 Nashboro

#### THE BRIGHT STARS

#### STAYIN' STRONG

- 1. YOU'VE GOT TO BE STRONG TODAY 5:42 (W. Brewer - Excellerec Music Co. BMI)
- 2. THE POWER IS GONE 3:54 . (E. Kemp - Excellorec Music Co. BMI)
- 3. I'VE GOT A HOME 3:17 (W. Brewer - Excellorec Music Co. BMI)
- 4. WALK AROUND ME LORD 2:52 (W. Johnson - Excellorec Music Co. BMI)
- TO NO PITY IN THE CITY (Instrumental) 365 Kemp Excellorec Music Co. BMI) 372 COLAND ST., NASHVILLE, TENN.



SL 14598 (SL 14598 SA)



SIDE 1 33 1/3 RPM

#### DOROTHY NORWOOD and the Eastern District Y.P.H.A. Choir

- 1. ANSWER ME DEAR JESUS-Pt. 1 (5:30) (J.Bignon) (Savgos Music, Inc.-BMI)
- 2. ANSWER ME DEAR JESUS-Pt. 2 (3:30) (J.Bignon) (Savgos Music, Inc.-BMI)
- JESUS KNOWS (4:28) (J. Bignon)
- (Savgos Music, Inc.-BMI)
- 4. STEAL AWAY (7:00) (Public Domain)

P) 1982 Savoy Records, Inc.

P 1982 Savoy Records, Inc. N.Y. N.Y. And Partition and Distributed by Arista Records. Inc. N.Y. N.Y.



SL 14598 (SL 14598 SB)



SIDE 2 33 1/3 RPM

#### DOROTHY NORWOOD

#### and the

#### Eastern District Y.P.H.A. Choir

- I FOUND THE LORD (5:05) (W.Davis) (Savgos Music, Inc.-BMI)
- 2. A MOTHER CRIED (6:00) (A. Darling) (Prop Publishing-BMI)
- 3. BLESS THAT WONDERFUL NAME OF JESUS (5:05) (D. Norwood-Arr.)
- (Arisav Music, Inc. & Cedrica Music-Sesac) I BELONG TO JESUS (5:00) (Q. Gardner)
- (Arisav Music, Inc.-Sesac)

Manufactured and Distributed by Arista Records, Inc. NY. NY

# U.C. BERKELEY JAZZ ENSEMBLE

VOL.1

THIS SIDE



©(P) 1979 U.C. Jazz **Ensemble** 

#### A TRIBUTE TO ART FERN - 7:25

(OUTRAGEOUS MOTHER, PUBLISHER, BMI) Rob McConnell

#### THE GREATEST LOVE - 3:00

(GOLD HORIZON MUSIC, BMI)
(U.C. JAZZ ENSEMBLE – SPECIAL ARRANGEMENT) Michael Masser and Linda Creed

#### STEPPING STONE - 7:30

(U.C. JAZZ ENSEMBLE - SPECIAL ARRANGEMENT)

Woody Shaw

# U.C. BERKELEY JAZZ ENSEMBLE VOL.1

THAT SIDE



© 1979 U.C. Jazz Ensemble

#### NEFERTITI - 5:30

(U.C. JAZZ ENSEMBLE - SPECIAL ARRANGEMENT, BMI)

Wayne Shorter

#### WINE AND ROSES - 2:00

(U.C. JAZZ ENSEMBLE - SPECIAL ARRANGEMENT, ASCAP)

Henry Mancini

#### WHO CAN I TURN TO - 4:00

(WORKSHOP PRODUCTION, BMI) (U.C. JAZZ ENSEMBLE - SPECIAL ARRANGEMENT) Leslie Bricusse and Anthony Newley

#### MY SHERRY - 6:40

(GUARD MUSIC, BMI)
(U.C. JAZZ ENSEMBLE – SPECIAL ARRANGEMENT)
Andrew Queirolo

# All Rights Reserved All Rights Reserved Price Linde Publis hing BMI \* ® BIUe Duck Records Records **BLUE DUCK** Records

Fun Children's Songs

By V.L. Linde Side One Printed in U.S.A. Singer: Gerry Kelly



Stereo 33 rpm Album LP No. 101 Pianist: Bill Weir



- 2. I AM A LITTLE KITTY CAT\* 3:06
- 3. I AM A LITTLE PUPPET\* 2:06
- 4. I AM A LITTLE PONY(I)\* 2:28
- 5. HAVE YOU EVER?\* 2:46
- 6. I AM A BABY ELEPHANT\* 1:54

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All Songs BMI

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# **BLUE DUCK** Records

Fun Children's Songs

By V.L. Linde

SIDE TWO Printed in U.S.A. Singer: Gerry Kelly



Stereo 33 rpm Album LP No. 101 Planist: Bill Weir

- 1. I AM A LITTLE BITTY CHICK\* 1:59
- 2. WE ARE LITTLE SOLDIER BOYS\* 1:50
- 3. I AM A LITTLE POLLYWOG\* 1:50
- 4. I AM A MUSICAL RAG DOLL\*1:35
- 5. I AM A LITTLE BEETLE\* 1:58
- 6. I AM A LITTLE PONY (II)\* 1:53
- 7. THE FAIRIES SING\* 2:00

\*©P 1981 V.L. Linde

\*©® 1981 V.L. Linde
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All Songs BMI

1081 Alameda, Belmont, California 94002

# THE PIANO MUSIC OF ANDRE SINGER STEREO STEREO



Three Serial Pieces for Piano (1963, 1967)

Molto Allegro (Hommage a Chopin)

Allegro

Allegro non troppo

Jean Wentworth, Pianist

Sonata for Two Pianos (1949, revised 1952)

Allegro vivo Andantino Allegro

Jean & Kenneth Wentworth, Pianists

GS-1011

THE PIANO MUSIC OF ANDRE SINGER N.Y. 10070



Nine Parables to Franz Kafka's **Amerika** for Narrator and Piano (1950)

Jean Wentworth, Pianist Kenneth Wentworth, Narrator

**GS-1011** 



"AMY SHELDON" Side 1 33 1/3

PROMOTIONAL COPY NOT FOR SALE

(AR-004A) 1980 Art Attack Records, Inc.

Produced And Recorded By Bill Cashman

Produced And Recorded By Bill Cashman

Art Attack Records, Inc. 964 West Grant Road, Tucson, Artenna West Grant



ELECTRICAL THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCHSING AND

HIS MASTER'S VOICE

 $33\frac{1}{3}$ 

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†Q2EA 6206†

P 1978 EMI Records Ltd. STEREOPHONIC/ QUADRAPHONIC

ASD 3551

<sub>ECORO</sub> PROHIBITED · MÁDE IN GT BRITAM

1

BRAHMS

PIANO SONATA IN F MINOR, Op. 5

1, 1st Movement: Allegro maestoso
2, 2nd Movement: Andante espressivo
3, 3rd Movement: Scherzo (Allegro energico) & Trio
GARRICK OHLSSON (Piano)

EMI



331

tQ2EA 6207†

P 1978 EMI Records Ltd.

STEREOPHONIC/ QUADRAPHONIC

**ASD 3551** 

**BRAHMS** 

1. PIANO SONATA IN F MINOR, Op. 5

(a) 4th Movement: Intermezzo (Rückblick): Andante molto (b) 5th Movement: Finale (Allegro moderato ma rubato)

2. RHAPSODIES, Op. 79

2. No. 1 in B minor 3. No. 2 in G minor

**GARRICK OHLSSON (Piano)** 

# Célèbre

# THE CHORALE PRELUDES OF JOHANNES BRAHMS

JOHN OBETZ, Organ
The Auditorium Chorale

No. 8005 Side One



STEREO 331/3 RPM

1. MEIN JESU, DER DU MICH (My Jesus Calls To Me) 2. HERZLIEBSTER JESU (Ah, Dearest Jesus)

3. O WELT, ICH MUSS DICH LASSEN (I)
(O World, I Now Must Leave Thee)

4. HERZLICH TUT MICH ERFREUEN
(My Heart Exults with Rapture)

5. SCHMUCKE DICH, O LIEBE SEELE (Deck Thyself, My Soul, with Gladness)

CELEBRE RECORDS - 16400 E. Truman Rd. Independence, Missouri 64050

# Célèbre

THE CHORALE
PRELUDES OF
JOHANNES BRAHMS

JOHN OBETZ, Organ
The Auditorium Chorale

No. 8005 Side Two



STEREO 331/3 RPM

- O WIE SELIG SEID IHR DOCH, IHR FROMMEN
  (Blessed Ye Who Live in Faith Unswerving)
   O GOTT, DU FROMMER GOTT
   (O God, Thou Faithful God)
   S IST FIN ROS' ENTSPRINGEN
  - 3. ES IST EIN ROS' ENTSPRUNGEN (Behold, a Rose E'er Blooming)
  - 4. HERZLICH TUT MICH VERLANGEN (I)
    (O Sacred Head Now Wounded)
  - 5. HERZLICH TUT MICH VERLANGEN (II)
    (O Sacred Head Now Wounded)
  - 6. O WELT, ICH MUSS DICH LASSEN (II) (O World, I Now Must Leave Thee)

CELEBRE RECORDS - 16400 E. Truman Rd. Independence, Missouri 64050



D 1990 Miami Fl. RML 80541 STEREO 33 1/3 RPM

1. UNA MUJER \* 4:52

Jose "Cuevaz" Vasquez- "Oscar Alberto"

2. PARA AMARNOS MAS \* 5:10

-Nilson Posse- "Mario De Jesus"

3. DEJALA \* 4:40

-Alvaro Velasquez- "Mario De Jesus-Oscar Alberto"
4. MAQUERULE \*\* 4:02

-Antun Castro- "Oscar Alberto"
ARREGLOS: \* SERGIO GEORGE

NICOLAS CRISTANCHO "MACABI"

Cense from RMM Records & Nideos



® 1990 Miami Fl. RML 80541 STEREO 33 1/3 RPM

1. ME FALTAS TU \* 4:51
-Viima Planas - "Mario De Jesus"
2. BAJO LA LUNA \* 4:58
-Santander Duran - "Mario De Jesus"
3. QUIEN COMO TU \*/\*\* 4:40
-Ana Gabriel - "Oscar Alberto-Mario De Jesus"
4: LA INFIEL \* 4:04
-Carlos M. Castillio - "Oscar Alberto"
ARREGLOS: \* SERGIO GEORGE
\*\* NICOLAS CRISTANCHO "MACABI"

NICOLAS CHISTANCHO "MACABI"

Onge for Refront RMM Records & Nideos

#### DARIO

SIDE 1 **45 RPM** 



**VOK 122360** 

**Pub: Junior Forbes** Production (ASCAP)

## WHAT AM I TO DO (David Vernon)

Georgia & Lorraine Horrabin: Backing Vocal **Errol Moore: Lead Guitar Donavon Miller: Bass Guitar** Errol Moore: Drums, Organ and Percussion

Mixed by Errol Moore Arr. by David Vernon & Junior Forbes Produced by Junior Forbes Recorded and Mixed at Early & First Studio Engineer: Errol Moore All Rights Reserved

# JFP

DARIO

SIDE 2 45 RPM



**VOK 122360** 

Pub: Junior Forbes Production (ASCAP)

### VERSION (David Vernon)

Georgia & Lorraine Horrabin: Backing Vocal Errol Moore: Lead Guitar Donavon Miller: Bass Guitar

Donavon Miller: Bass Guitar
Errol Moore: Drums, Organ and Percussion

Mixed by Errol Moore
Arr. by David Vernon & Junior Forbes
Produced by Junior Forbes
Recorded and Mixed at
Early & First Studio
Engineer: Errol Moore
All Rights Reserved

#### **HUGO WINTERHALTER** The Pick Of Hugo Winterhalter



STEREO 0 16100 Side T (AS 16100

- 1. HELLO DOLLY
- 2. AS LONG AS HE NEEDS ME
- 3. COMPANY
- 4. THEME FROM MIDNIGHT COWBOY
- 5. 2001 SPACE ODYSSEY All songs courtesy of Springboard

International Records, Inc.

album consists of previously released materia

1979 CBS Inc.

#### **HUGO WINTERHALTER** The Pick Of Hugo Winterhalter



**STEREO** Q 16100 Side 2 (BS-16100)

- 1. THEME FROM EXODUS
- 2. LARA'S THEME
- 3. LOVE THEME FROM ROMEO & JULIET
- 4. THEME FROM ZORBA THE GREEK
- 5. AQUARIUS/LET THE SUNSHINE IN

All songs courtesy of Springboard International Records, Inc.

is album consists of previously released material

1979 CBS Inc.

AND "51 WEST" ARE TRADEMARKS OF CES INC.

#### JERRY CLOWER AN OFFICER AND A LEDBETTER

#### **MCA RECORDS**

MCA-5602 MCA 4500



SIDE 1

1. FOX 12...OVER 2:37 BMI 2. MARINES ARE TOUGH 2:53 BMI 3. THE MARINE RECRUITER 1:15 BMI 4. OUR FIRST BANANA 2:25 BMI 5. CAMP PERRY :39 BMI 6. THE CIVIL WAR :52 BMI 7. MARCEL'S COURTMARTIAL 1:09 BMI
8. CHRISTMAS DINNER 1:55 BMI
9. RAT KILLINGS 1:41 BMI
All stories written by Jerry Clower
PRODUCED BY SNUFFY MILLER
P1985 MCA
Records, Inc.

PYMCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL OF COMMENTAL PLAZA, UNIVERSAL PLAZA

## JERRY CLOWER AN OFFICER AND A LEDBETTER

#### MCA RECORDS

MCA-5602 MCA 4501



SIDE 2

1. CATAHOULA CUR DOG 2:40 BMI
2. WHAT'S THAT SMELL 7 1:43 BMI
3. UNCLE VERSIE AT THE OPERA 1:33 BMI
4. WE WAS SO POOR... 1:50 BMI
5. PAINTING THE PORCH 1:06 BMI
6. BASEBALL UMPIRE :51 BMI
7. NEW TEETH 1:21 BMI
8. USO :55 BMI
9. U.S.S. BENNINGTON 2:52 BMI
All stories written by Jerry Clower
PRODUCED BY SNUFFY MILLER
© 1985 MCA
Records, Inc.

BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA. UNIVERSAL CHARACTERS.

## creed

#### GOSPEL MUSIC IS THE THING THE MUSIC MASTERS

SIDE

Produced by Shannon Williams



STEREO CR 3038

(CR 3038-A) @ 1972 Nashboro

- 1. NO MAN IS AN ISLAND-5:04 (P.D.)
- 2. TELL HIM WHAT YOU WANT-2:27 (Arr. A. Hobbs)
- 3. PUT YOUR HAND-HOLD TO GOD-4:43 (McClellan-Beechwood-BMI)
- 4. HE'S GOT A HOLD ON ME-2:45 (Arr. A. Hobbs)

DIST BY NASHBORO RECORD, CO.-1017 POLAND ST. NASHVILLE I (Arr. A. Hobbs)

## creed

#### GOSPEL MUSIC IS THE THING THE MUSIC MASTERS

SIDE 2

Produced by Shannon Williams



STEREO CR 3038

(CR 3038-B) @ 1972 Nashboro

- 1. I'M YOURS-2:48 (S. Wonder-L. Garrett-S. Wright-L. Hardaway, Jobete Music-BMI)
- 2. O WHAT A WONDERFUL GOD-4:04 (A. Hobbs, Excellorec Music-BMI)
- 3. REMEMBER ME-6:10 (Arr. A. Hobbs)
- 4. I'VE GOT A CONTROL OF MAIN (J. Cleveland, Savoy Music—BMI)

  5. AMAZING GRACE—3:32
  (Arr. A. Hobbs)

  RECORD CO.—1011 WOODLAND ST. MASHILL



#### **STEREO**

RID'N HIGH Thrasher Bros.

CAS 9660 LP



SIDE

1. I'VE BEEN CHANGED (Lister)
(Mosie Lister Publications-SESAC-1:40)
2. I'M ASHAMED (Goff)

(Throff Publications-BMI-2:30)

3. I MUST TELL JESUS (Hoffman) (P.D.-1:26)

4. JUST A LITTLE WHILE (Bartlett) (Stamps-Baxter-BMI-1:09) 5. PITY THE MAN (Hemphill) (Journey Music-BMI-3:57)

6. HOLDING MY SAVIOR'S HAND

(SYB - 2172)

NONBREAKABLE MICROGROOVE



### **STEREO**

#### RID'N HIGH Thrasher Bros.

CAS 9660 LP



SIDE 2

1. I'M GOIN' HOME (Goff) (Throff Publications-BMI-2:03)

2. MY AMERICA (Goff) (Throff Publications-BMI-1:49)

3. I ASK THE LORD (1:47)

4. LOVE LIFTED ME (Smith)
(J. T. Benson Publishing Co.-ASCAP-1:20)

5. GOSPEL HEAVEN (Black-Goff) (Silverline Music-BMI-4:02)

6. MEETING IN THE AIR (Roberts) (Lillengs Publishing Co.-SESAC-1:51)

(SYB - 2173)

NONBREAKABLE MICROGROOVE



Side One STEREO © 1972 Nashboro



7108

(NA 7108-A)
Produced by
Shannon Williams
Arranged by
Jack Williams

- 1. THANK YOU FOR COMING INTO MY LIFE-3:34
- 2. DO THE BEST YOU CAN-3:19
- 3. STAY IN THE GROOVE-3:17
- 4. THAT'S WHAT I'VE BEEN LOOKIN' FOR-3:15
- 5. WHAT CAN I DO—3:27
  (All songs written by Charles May)
  (All songs published by Excellorec Music—BMI)

1011 Woodland St., Nashville, Tennessee



CLARA WARD

Side Two STEREO ® 1972 Nashboro



7108
(NA 7108-B)
Produced by
Shannon Williams
Arranged by
Jack Williams

- 1. WE NEED THEE-2:58
- 2. MY FRIEND INDEED-2:43
- 3. FOR THE REST OF MY LIFE-3:45
- 4. ALL BY MYSELF—3:12 (House Of Twins Music)
- 5. SET ME FREE—3:01
  (All songs written by Charles May)
  (All songs published by Excellorec
  Music except #4 as indicated)

1011 Woodland St., Nashville Tennessee

#### INTER-FAITH COMMUNITY CHOIR TRY HIM (RECORDED LIVE)

Witter/Publisher ERV. RONALD E. TERRY SELECKE

Witter/Publisher ERV. RONALD E. TERRY SELECKE

MOKE & NOCKE MUSIC (BM)

3. FOR ALL THESE BELESHINGS 4-05

Witter/Publisher REV. RONALD E. TERRY SELECKE

MOKE & NOCKE MUSIC (BM)

4. VICTORY SHALL BE MINE 4-10

Witter/Publisher (BECORY OLDER/KOKE MOKE & NOCKE MUSIC (BM)

4. VICTORY SHALL BE MINE 4-10

Witter/Publisher (BECORY OLDER/KOKE MOKE & NOKE MUSIC (BM)

FOR MUSIC (BM)

PRODUCER: REVEREND RONALD E. TERRY SELECTION

KOKE MOKE & NOKE MUSIC (BM)

PRODUCER: REVEREND RONALD E. TERRY SELECTION

CO-PRODUCER: REVEREND RONALD E.

#### INTER-FAITH COMMUNITY CHOIR TRY HIM (RECORDED LIVE)

23

AND FAMORIC (P. 200)

AND TASHAMED 4:00

PHOTASHAMED 4:00

WHITE PLUB IS THE TAYLOF PROKE MOKE A
NOKE MUSIC (EMM)

3. GOD WILL SEE YOU THROUGH 2:28

WHISH PLUB IS THE THE THE THE TAYLOF PROKE MOKE A
NOKE MUSIC (EMM)

4. THERE'S NOT A FRIEND 4:00

WHITE PLUB IS THE THE TO ALL E. TERRY SR./
KOKE MOKE A NOKE MUSIC (EMM)

5. ONLY GOD 3:30

WHITE PLUB IS THE THE TO ALL E. TERRY SR./
KOKE MOKE A NOKE MUSIC (EMM)

PRODUCER: REVERIEND RONALD E. TERRY SR./
KOKE MOKE A NOKE MUSIC (EMM)

PRODUCER: REVERIEND RONALD E. TERRY SR.
CO-PRODUCER: DEXTER REDDING

EXEC. PRODUCER: PEYER REDDING

EXEC. PRODUCER: REV LARRY MCCULOUGH

AT ALL THE THE TAYLOF CONTROL OF THE TAYL







- THE HOLE IN THE WALL
  - NO-BODY'S JIGG 4. THE BASHFUL SWAIN
    - SADLER'S WELLS **ORMOND HOUSE**

All tunes arranged and played by

S Stereo LIB 3 MCPS



#### DANCES New Series



S Stereo LIB 3 MCPS

CON LACE

AUTHORISE PARAGE PROPERTY OF THE PROPERTY OF THE PARAGE PROPERTY OF THE PARAGE PARA e 1981 Side 2 DRAPER'S MAGGOT 2. KEMP'S JIGG HRIST-CHURCH BELLS IN OXON GREENSLEEVES AND YELLOW LACE 5. PRETTY NUN

All tunes arranged and played by Jim Coleman and Denis Smith



STEREO

FOR BROADCAST ONLY NOT FOR SALE

PHS-600-014



Side 1

## THANK THE LORD THE GOSPEL TONES

- 1. LORD, ARE YOU SATISFIED WITH ME 3:10
- 2. THE MAN'S ALRIGHT 2:46
- 3. ON THE CROSS OF CALVARY 2:51
- 4. YOU GONNA MISS ME 2:19
- 5. USING ME 7:32

ANILIAS RECORDS, CHICAGO 1. ILLINOIS



STEREO

FOR BROADCAST ONLY NOT FOR SALE

PHS-600-014



Side 2

#### THANK THE LORD THE GOSPEL TONES

- 1. IF YOU EVER NEED THE LORD . 2:20
- 2. JESUS ON THE MAIN LINE 3:32
- 3. WHEN THE GATES SWING OPEN -4:31
- 4. THANK THE LORD 2:15
- 5. STAND BY ME 4:11

ANILIAS RECORDS, CHICAGO 1. ILLINOIS



1. Strollin' Through The Park

2. Polly Wolly Doodle 3. Sailor's Hornpipe

4. Shortnin' Bread

5. Old Grey Mare
6. Glow Worm
7. Little Brown Jug
8. Seeing Nellie Home
P 1976

\*\*No Kimbo Educational\*\*

\*\*PIS RECORD IS PROHIBITED BY LIMITED BY LIMITED



HEEL, TOE, AWAY WE GO Simple Folk Dance Patterns For Children

KIM 7050 SIDE B



33 1/3 RPM Instrumental Only

1. Strollin' Through The Park

2. Polly Wolly Doodle 3. Sailor's Hornpipe

4. Shortnin' Bread 5. Old Grey Mare

6. Glow Worm

Nellie Home

(P) 1976

Kimbo Educational

PART OF THIS RECORD IS PROMIBITED BY LAW. 7. Little Brown Jug 8. Seeing Nellie Home

HED UNDER LICENCE BY TOSHIBA MUSICAL INDUSTRIES 170 AREAD. TRADE MARK

ANGEL RECORDS

RECORDINGS OF THE CENTURY

RUDOLF SERKIN (Piano)

QUARTET IN &

2)-2nd Moveme
-Anim.

AGOATHIS RECORD PROHIBITED GR-2238
(XAX-1)
331/s r. p. m.

AINGS, OP. 25

ma non troppo
roppo) THE MEMBERS OF THE BUSCH STRING QUARTET (ADOLF BUSCH-Violin, HUGO GOTTESMANN-Viola HERMANN BUSCH-'Cello)



**BRAHMS** 

QUARTET IN G MINOR FOR PIANO & STRINGS, OP. 25

1)-1st Movement: Allegro

2)-2nd Movement: Intermezzo (Allegro ma non troppo -Animato-Allegro ma non troppo)

(Recorded in 1949)

HEO, UNDER LICENCE BY TOSHIBA MUSICAL INDUSTRIES LTO IN TAGE MARK

ANGEL RECORDS

RECORDINGS OF THE CENTURY

QUARTET IN C

1)-3rd Mc
2)-4th Movel. RUDOLF SERKIN (Piano) THE MEMBERS OF THE BUSCH STRING QUARTET (ADOLF BUSCH-Violin, HUGO GOTTESMANN-Viola HERMANN BUSCH-'Cello)



GR-2238 Presto)

**BRAHMS** 

QUARTET IN G MINOR FOR PIANO & STRINGS, OP 25

- 1)-3rd Movement: Andante con moto-Animato
- 2)-4th Movement: Rondo alla Zingarese (Presto)

(Recorded in 1949)

E RECORDED WORK ARE RESERVED

HED UNDER LICENCE BY TOSHIBA MUSICAL INDUSTRIES TO AREAD MARK



ANGEL RECORDS

RECORDINGS OF

RUDOLF SERKIN (Piano) THE MEMBERS OF THE BUSCH STRING QUARTET

QUARTET IN A

1)-1st

2)-2n

(Rec

OF THIS RECORD PROHIBITED (ADOLF BUSCH-Violin, KARL DOKTOR-Viola, HERMANN BUSCH-'Cello)



**BRAHMS** 

QUARTET IN A MAJOR FOR PIANO & STRINGS, OP. 26

1)-1st Movement: Allegro non troppo

2)-2nd Movement: Poco Adagio

(Recorded in Sept. 1932)

GR-2239
(2XJ-1275)
331/s r. p. m.

ALL RIGHTS OF THE MANUFACTIVE

HEO. UNDER LICENCE BY TOSHIBA MUSICAL INDUSTRIES LTO.

### ANGEL RECORDS

#### GREAT RECORDINGS OF THE CENTURY

GR-2239
(2XJ-1276)
331/s r. p. m.

NGS, OP. 26

ARGHTS OF THE MANUFACTURE RUDOLF SERKIN (Piano) THE MEMBERS OF THE BUSCH STRING QUARTET (ADOLF BUSCH-Violin, KARL DOKTOR-Viola, HERMANN BUSCH-'Cello)



**BRAHMS** 

QUARTET IN A MAJOR FOR PIANO & STRINGS, OP. 26

1)-3rd Movement: Scherzo-Poco Allegro

2)-4th Movement: Finale-Allegro

(Recorded in Sept. 1932)

QUARTET IN A

1)-3rd

2)-4

(Re

## M-G-M SPECIAL DISC JOCKEY RECORD

**Not For Sale** 

MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.

FOREVER YOUNG
The Music Of Victor Young

Side 1

E4432

#### CYRIL ORNADEL

AND THE STARLIGHT SYMPHONY
1. GOLDEN EARRINGS—3:22
(Young-Livingston-Evans) Paramount Music

2. MY FOOLISH HEART—3:58
(Young-Washington) Anne-Rachel Music
3. ALONE AT LAST—3:57
(Young-Hilliard) Paramount Music
4. WHERE ON EARTH—3:59
(Young-Sigman) Paramount Music
5. LOVE LETTERS—3:51

(Young-Heyman) Paramount Music All Selections ASCAP Prod. Coordinator: Peter Spargo

### M-G-M SPECIAL DISC JOCKEY RECORD

**Not For Sale** 

MGM RECORDS
A DIVISION OF METRO-GOLDWYN-MAYER INC.
MADE IN U.S.A.

FOREVER YOUNG
The Music Of Victor Young

Side 2

E4432

#### CYRIL ORNADEL

AND THE STARLIGHT SYMPHONY

1, AROUND THE WORLD—3:51
(Young-Adamson) Liza Music
2. BEAUTIFUL LOVE—3:40
(Young-King-Van Alstyne-Gillespie) Movietone Music
3. ONE HUNDRED YEARS FROM TODAY—3:39
(V. Young-J. Young-Washington) Robbins Music
4. WHEN I FALL IN LOVE—3:09
(Young-Heyman) Northern Music
5. STELLA BY STARLIGHT—3:40
(Young-Washington) Famous Music
All Selections ASCAP

Prod. Coordinator: Peter Spargo







AL GREY





Side 3 © @ 1984 CHESS RECORDS

1. MELBA'S BLUES (6:40) (Melba Liston) Totem Music, ASCAP 2. HOME FRIES (Gene Kee) (3:00) Hendricks Music, ASCAP

4. NOTHING P.
(Bown) Duchess m.
(Bown) Duchess m





SW 1001 (BR1-1001) 52X01



SIDE 1 Stereo

### STEVE WEICHERT

STRANDED (Weichert) 3:35
LADY LUCK (Weichert) 3:30
HIGH PLAINS DRIFTER (Weichert) 3:26
BLUE BANDANNA (Gabbard) 2:18
WELLIN' TIME 2:52
(Gabbard, Gabbard, Weichert)
SPINNIN' ROUND (Weichert) 3:12



SW 1001 (BR2-1001) 52X01 SIDE 2 Stereo

#### STEVE WEICHERT

MY SWEET GERMANE (Weichert) 3:20 BLONDE OVER BLUE (Weichert) 2:25 I KEEP WONDERIN' (Weichert) 2:45 LOVELY LADY (Weichert) 2:49 STORM (Weichert) 3:10 WIND IT UP (Weichert) 4:29



539 886-1 33 1/3 RPM SIDE A STEREO

- 1. DJOUGOUYA (5:42) 2. DOMBA (5:36)
- 2. DOMBA (5:36) 3. KOUNADY (5:19)
- 4. MIRIYA (4:57)

LYRICS & COMPOSITIONS:
OUSMANE ! NOUYATE
PUBLISHED BY
OUSMANE ROUYATE
ARRANGEMENTS:
JEAN-PHILIPPE RYKIEL
& OUSMANE KOUYATE
PRODUCED BY
JEAN-PHILIPPE RYKIEL

EXECUTIVE PRODUCER: ROBERT URBANUS

RECORDED IN U.K.

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UNDER EXCLUSIVE LICENSE
TO ISLAND RECORDS, INC.
162 539 886-1

ANANGO. AN ISLAND RECORDS, INC. COMPANY Q. 14 EAST ATH STREET, MY, MY MODE



539 886-1 33 1/3 RPM SIDE B STEREO

- 1. N'NAFANTA LELE (3:58)
- 2. N'NAFANTA (12:20)
- 3. KOUNADY (INSTRUMENTAL) (5:21)

LYRICS & COMPOSITIONS:
OUSMANE KOUYATE
PUBLISHED BY
OUSMANE: KOUYATE
ARRANGEMENTS:
JEAN-PHILIPPE RYKIEL
& OUSMANE KOUYATE
PRODUCED BY
JEAN-PHILIPPE RYKIEL
EXECUTIVE PRODUCES:
ROBERT URBANUS

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LANGO AN IN AND RECORDS, INC COMPANY Q. 14 EAST ATH STREET, NY, NY 1020



THE KING OF ROCK & ROLL JOHNNY OTIS WITH THE **ROCK & ROLL HIT PARADE** VOLUME ONE



SIDE 1

1. Honey Love (McPhatter-Gerald) Progressive 2:21 2. Sh-Boom (Keyes-Feaster-McRae-Edwards) Progressive 2:25 3. Earth Angel (Williams) - Dootsie Williams Pub. 2:58 4. Gee (Davis-Watkins) 2:00 5. Sincerely (Fuqua-Freed) Arc 3:05 6. The Midnite Creeper (J. Otis) Dig 215

> Recorded in Hollywood by Johnny Otis His Orchestra and Entertainers

> > LP 104X



JOHNNY OTIS WITH THE **ROCK & ROLL HIT PARADE VOLUME ONE** 



#### SIDE II

- 1. At My Front Door (Moore-Abner) Tollie Music 2:58 2. Long Tall Sally (Johnson) Venice 2:00-
  - 3. Only You (Buck Ram) Wildwood 2:31
  - 4. One Mint Julep (Toombs) Progressive 2:16
- 5. Hey Hey Hey Hey (J. Otis) Dig 2:45 6. Phase Don't Leave Me (Domino) Commodate 2:18

Recorded in Hollywood by Johnny Otis His Orchestra and Entertainers

LP 104

## AIRCHECK #2

## RAY NOBLE AND HIS ORCHESTRA

The Complete COTY Program of March 13, 1935

33 1/3 RPM



Side 1

- 1. THE VERY THOUGHT OF YOU
- 2. FLOWERS FOR MADAME
- 3. 'WAY DOWN YONDER IN NEW ORLEANS
- 4. CARRANGA
- 5. I NEVER HAD A CHANCE
- 6. LONDONDERRY AIR
- 7. NIGHT ON THE DESERT
- 8. BLUE DANUBE

### DOHFOK #33

331/3 RPM



Side 2

Ca. 1942

1. I DON'T WANT TO WALK WITHOUT YOU, BABY ONE DOZEN ROSES TWO O'CLOCK JUMP

June 22, 1945 from Hotel Astor, NYC

2. MOON OVER MANAKOORA KING PORTER STOMP

August 7, 1945

3. I WALK MY POST (In A Military Manner)

August 24, 1945

4. PAGAN LOVE SONG

(P) 1982 Aircheck Records

## FLEURETTE RECORDS

## IN A NEO-NOSTALGIC MOOD DICK DURHAM

STEREO D D I



331/3 R.P.M. Side 1

1. MY CONCERTO OF LOVE

(F. C. Bend) GOLD CLEF MUSIC B.M.I.

2. ON A RAINY NIGHT IN PARIS
(F. C. Bend) GOLD CLEF MUSIC B.M.I.

3. THE HEATHER ON THE MOORS
(F. C. Band) GOLD CLEF MUSIC B.M.I.

4. RENDEZVOUS IN ROME

(F. C. Bond) GOLD CLFF MUSIC B.M.I.

5. THE TREE ON THE HILL

(F. C. Bond) GOLD CLEF MUSIC B.M.I.

6. JEROME

(F. C. Bend) GOLD CLEF MUSIC B.M.I.

ARR. AND CONDUCTED BY DICK DURHAM

P 1972 FLEURETTE RECORD CO. FLEURETTE RECORD CO. MADE IN U.S.A.

### FLEURETTE RECORDS

## IN A NEO-NOSTALGIC MOOD DICK DURHAM

STEREO D D I



331/3 R.P.M. Side 2

- 1. A SYMPHONY FOR LOVERS
- (F. C. Bond) GOLD CLEF MUSIC B.M.I.
  2. I LOCK AT YOU
- (F. C. Bend) GOLD CLEF MUSIC B.M.I.

  3. VALENTINE
- (F. C. Bond) GOLD CLEF MUSIC B.M.I.
  4. PRAIRIE FIRE
- (F. C. Bond) GOLD CLEF MUSIC B.M.I.

  5. THE MASK OF BEAUTY
- (F. C. Bond) GOLD CLEF MUSIC B.M.I.

  6. AUTUMN REVERIE
- (F. C. Bend) GOLD CLEF MUSIC B.M.I.

ARR. AND CONDUCTED BY DICK DURHAM

P 1972 FLEURETTE RECORD CO. FLEURETTE RECORD CO. MADE IN U.S.A.

# EMILE VOLEL



records



**VINI POU DANSER 6:16** 

E. Volel

PAS COUE SA 4:50

D.R.

**CUCURUCUCU PALOMA 4:24** 

D.R.

OIST. BY SONDOR ® 301-559-3048

# EMILE VOLEL



Side B 33 1/3 STEREO DM 81873 S-101

TI FI A LEVE 4:50 D.R.

SI MANMAN OU 2:25

PRES DE TOI JE SUIS 2:34 E. Volel

ANNIE RAPPELE OU 3:40 E. Volel

OIST. BY SONDOR @ 301.559-3048

#### **CHRISTMAS 1976**

### PENNSYLVANIA BALALAIKA ORCHESTRA CHORUS \* DANCERS

Director - Stephen Rudawski,

Side 1 Stereo 37497



While By My Sheep Day Of Holiness In Excelsis Deo Christmas Is Coming Bambino Silent Night Miller's Recording Service 2 Summit View Dr. Mountaintop, Pa. 18707

(717)474-6931

#### **CHRISTMAS 1976**

#### PENNSYLVANIA BALALAIKA ORCHESTRA CHORUS \* DANCERS

Director - Stephen Rudawski

Side 2 Stereo 37498



Miller's Recording Service 2 Summit View Dr. Mountaintop, Pa. 18707

(717)474-6931

Boh Predvichnee Nehbo EE Zehmlya Bohzhi Sihn Dnes Skiniya Vseh Zlatahya Oh Ktoh Ktoh Viflehyehmi Nohvina Noch Tiha - Yasnah Zohrya



Gultchokra, 5, "Arshin Mal Alan"-Gultchokra's Aria, Act III. 6. The Nightingale above the Red Rose. 7. You-My Spring. 8. My Bright Land. 9. Branchy-eared Gold. Beybutov, tenor, and others National Azerbaijan Folk COLOSSEUM RECORDS. INC. Orchestra of Baku



Recorded in Europe



1. Azerbaijan Mugam. 2. Benovshe. 3. Dervish. 4. Dance from "Nizamy" 5. Gazel. 6. "Sary Bulbular", 7. Muleili. 8, "Bir Ala Gyozlu Yar." 9 Sevailim, My Darling Soloists and Ensembles **Bolshoi Theatre Orchestra** National Azerbaijan Folk Orchestra of Baku

COLOSSEUM RECORD S. INC.

# THE SOUND OF WILSON

Joseph R. Simon, Conductor

Side 1 33 1/3 RPM



FW-4820A High Fidelity

#### **ORCHESTRA**

American Folk: Rhapsody No. 1 – Grundman Slaviana – Holesovsky Funný Girl – Styne & Merrill

#### STAGE BAND

Imagination - Burke & Van Hrusen

#### THE SOUND OF WILSON

1968

Joseph R. Simon, Conductor

\$ide 2 33 1/3 RPM



FW-48205 High Fidelity

#### STAGE BAND

This Could Be The Start Of Something - Allen Windy - Arr. Maure What Now My Love - Delance & Becaud Old Devil Moon - Harburg & Lane

#### CONCERT BAND

The Winter At Valley Forge - Schinstine (From Penna, Sketches) Begin The Beguine - Porter Totem Pole (Concert March) - Osterling



UNTET

RECORDING COMPANY

WINSTOM . SALEM

HORTH CAROLINA

#### GOSPEL IN SONG

DLP-3028-A



331/3 RPM

#### FLEMING & MESSICK EVANGELISTIC PARTY

1. WONDERFUL SAVIOR - 1:45
2. WITHOUT HIM - 3:10
3. SINCE I SAID GOODBYE TO EGYPT - 2:10
4. I'VE BEEN TO CALVARY - 3:00
5. TOO MUCH TO GAIN TO LOSE - 3:00
6. I WILL FOLLOW THEE - 1:30



# RECORDING COMPANY

WINSTON-SALEM

MORTH CAROLINA

#### GOSPEL IN SONG

DLP-3028-B



331/3 RPM

## FLEMING & MESSICK EVANGELISTIC PARTY

1. LET ME TOUCH HIM = 3:25
2. WHO AM I? = 3:15
3. I'M FOLLOWING JESUS = 3:01
4. 'TIL THE STORM PASSES BY = 3:15
5. UNWORTHY = 2:55



The Night Owls FOR NO REASON AT ALL

stereo S 1716



Side One

- 1. Runnin' Wild
- 2. California Dreamin'
  - 3. Loving Sound
  - 4. Great Mandella
    - 5. Lula
    - 6. Anthem

7. That's All
8. Definition of Love
8. Definition of Love
Providence Providen



#### The Night Owls FOR NO REASON AT ALL

stereo S 1716



Side Two

- 1. Here, There, and Everywhere
  - 2. Barefoot in Baltimore
    - 3. Because
    - 4. The First Time
- 5. We're Savin' Ourselves for Yale
  - 6. English Suite: Bourre

7. Commercial
8. Night Owl

8. Night Owl

Providence Audio Labs - 37 Clarendon Avenue - Providence Providence

## PICK OUT

#### PICKOUT ALL STARS VOL.III

VPRL-1105-A

Produced & Arranged By L. Dennis

(C)(P)1990

SIDE A

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058

- 1. Zig It Up Flourgon & Ninjaman
  - 2. Goat Man Bunny General
- 3. Laziness Hold Dem Down Japanese
  - 4. I'm Rapping Rappa Fretty
  - 5. The Outlaw Steely & Clevie

d. Unauthorized duplication is a violation of again

## PICKOUT

PICKOUT ALL STARS VOL.III

VPRL-1105-B

Produced & Arranged By L. Dennis

(C)(P)1990

SIDE B

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058

- 1. Fudge Box Bingie General
- 2. New Brand Slang Capt. Barkey

Land Underhorized duplication is a violation of application of app



KM 244 - Side 1

33 1/3 RPM (KM 244-A)

#### MADELINE MacNEIL

- 1. SOON IT'S GONNA RAIN (Jones, Schmitt/Chappell & Co.) 3:27
- 2. THE WATER IS WIDE 4:32
- 3. BLOW THE WIND SOUTHERLY /
  THE KEEL ROW 3:07
- 4. HELLO (Ritchie/Brockman Music) 3:31
- YOUR SONG (John, Taupin/ Dick James Music Inc.) 4:41

All tunes traditional, arranged by Madeline MacNeil, published by Kicking Mule Publishing, Inc. (BMI), except as noted.

P 1985 Kicking Mule Records, Inc.



KM 244 - Side 2

331/3 RPM (KM 244-B)

#### MADELINE MacNEIL

- 1. RIVER RISING (Austen/Roots & Branches Music) 3.07
- 2. WILD MOUNTAIN THYME 3:32
- 3. SUMMERTIME (Gershwin/Gershwin Publ. Corp.) 3:09
- 4. SEND IN THE CLOWNS (Sondheim/ Revelation Music) 3:26
- 5. RIVER (Staines/Mineral River Music) 4:32

All tunes traditional, arranged by Madeline MacNeil, published by Kicking Mule Publishing, Inc. (BMI), except as noted.

P 1985 Kicking Mule Records, Inc.

**★JIM MACDONALD AND THE FEVER★** 

### **ALMOST HOME**

1. Almost Home (3:33)
(J. Macdonald)

STEREO 33 RPM



**PDI 9038** 

2. You Don't Have To Pretend 4:22 (J. Macdonald)

• • 1987 Jim Macdonald

Side A



#JIM MACDONALD AND THE FEVER#

### **ALMOST HOME**

1. | Surrender 4:51 (J. Macdonald)

STEREO 33 RPM



PDI 9038

2. Someone Who Cares 4:01
(J. Macdonald)

• • 1987 Jim Macdonald

Side B



#### MUSIC FOR SQUARES

BY THE

#### LE ROY BOSTIC MELLOW-AIRES

Not Sensational! Not Hot! But Good!

### LEB

HIGH FIDELITY
331/3 RPM



LBM-333-A Side 1

- 1. Hey Look Me Over
- 2. Yellow Bird
- 3. I Love You So Much It Hurts Me You Always Hurt The One You Love
- 4. Waltz Medley
  Eternally-You Have Taken My Heart
  The Same Silver Moon-Love Is But A
  Game Of Chance
- 5. Don't Roll Those Bloodshot Eyes At Me
- 6. Till There Was You-Around The World
- 7. Bill Bailey

#### MUSIC FOR SQUARES

BY THE

#### LE ROY BOSTIC MELLOW-AIRES

Not Sensational! Not Hot! But Good!

### LEB

HIGH FIDELITY 331/3 RPM



LBM-333-B Side 2

- 1. Your Lips Tell Me No, No, But There's Yes, Yes In Your Eyes-Baby Face-When My Baby Smiles At Me
- 2. Paper Doll-Up A Laxy River
- 3. Waltz Medley
  Green Sleeves-The Shadow Waltz-My Hero
- 4. Chocolate Whiskey and Vanilla Gin
- 5. John B.
- 6. Mack The Knife
- 7. The Street Where You Live-I'm Getting Married In The Morning-I Could Have Danced All Night



T.M.

#### THE L.A. SONG VOCAL BY SONNY N. WARMER

AKA REECE L. CRISP

45 RPM Stereo

Words, Music & Vocal by Sonny N. Warmer, AKA Reece L. Crisp

45 RPM Stereo

VOCAL VERSION INSTRUMENTAL VERSION 2:50 BM

Arrangement by Dennis C. Brown

Produced by Reece L. Crisp and Dennis C. Brown

Vocal Recording, Vocal and Instrumental Mix at Baby'o Recorders, Hollywood, CA - Engineer, Larry Brown - Assisting, Barry Conley.

Basic Tracks Recorded at Monterey Studios, Glendale, CA - Engineer, Greg Heap - Assisting, Bobby Macias and Phil Brown. Mastering by Bernie Grundman Mastering

Studios, Hollywood, CA. Record Pressing by KM Records, Inc., Burbank, CA. Record Labels by G & M Graphics, Hollywood, CA. Marcus Reg.

© 1984 ® RLC Records.

—Available on Video—

Hollywood, CA 90069

#### TROIKA BALALAIKAS

STEREO SIDE 1



33<sup>1</sup>/<sub>3</sub> RPM R-777 KM 1356

- 1. POLYANKA
- 2. PODGORNAYA
- 3. POLYUSHKA POLYE
- 4. GARI GARI!
- 5. SVYETIT MYESYATS
- 6. TANYETS KOZAKA

#### TROIKA BALALAIKAS

STEREO SIDE 2



1. MEDLEY Vo Sadu

Hopak Na Rechen'ku

- 2. NA RYBALKYE
- 3. YABLOCHKO
- 4. KOROBUSHKA
- 5. TAMBOVSKI KHORAVOT Roy Torley, balalaika
- 6. ACH, SYERDTSE MOYA
- 7. MEDLEY
  Down the Kazanka River
  Folk Dance

1977 Troika Balalaikas

33<sup>1</sup>/<sub>3</sub> RPM R-777 KM 1356

## KRISTINA OLSEN AND THE LOOSE STRING BAND

#### "IT DON'T TAKE TOO MUCH"

STEREO 331/3 RPM T.A.B. 2001



SIDE A

- 1. FREEWAY LOVER IN Olsen Ascap) 2:56
- 2. LOVE IS A SUMETIMES THING (X. Disen ASCAP) 4:10
  - 3. SOMEPLACE TO PUT IT (K. Disen ASCAP) 3:18
  - 4. INSOMNIAC'S LULLABY (K. Olsen ASCAP) 3:39
    - 5. MOTHER OF PERIL (K. Olsen ASCAP) 3:41

Take A Break Productions P.O. Box 21 Venice, Galiforms 90291

#### KRISTINA OLSEN AND THE LOOSE STRING BAND

#### "IT DON'T TAKE TOO MUCH"

STEREO 331/3 RPM T.A.B. 2001



SIDE B

- 1. IT DON'T TAKE TOO MUCH (K Diser ASCAP) 3:09
  - 2. IN MY ARMS AGAIN (N. Olsen ASCAP) 3:09
    - 3. THIS OLD TRAIN (K. CISBO ASCAP) 3:32
      - 4. 3 LITTLE BEARS 1:00
      - MARIA (K. Olsen ascae) 7.04

Take A Break Productions P.O. Box 21 Venice, California 90291



## Flying Clouds Music

Sam Rízzetta - Bucks & Does

Side 1



FCM-3 320-1

- 1 FANNY POER Capolan
- 2 HOEDOWN
- 3 BUCKS & DOES RIZZETTA
- 4 HIGH FALLS OF CHEAT RIZZETTA
- 5 COBRA WALTZ
- 6 VOLCANO STRUT RIZZETTA-
- 7 MOTHER TRUCKER RIZZETTA-
- P 1982 Flying Clouds Music, Valley Head, W.V.



## Flying Clouds Music

Sam Rízzetta - Bucks & Does

Síde 2



FCM-3 320-2

- 1 CUCKOO'S NEST
- 2 Norwegian Waltz/DollySods-Rizzetta
- 3 SNOWY BREASTED PEARL/RICKETT'S
- 4 PEEKABOO WALTZ
- 5 MEDLEY: ROYAL PAULOWNIA-RIZZETTA
- 6 PAUL'S NEW DULCIMER-RIZZETTA-
- 1 SWEET HOUR OF PRAYER/ ANGELS WE HAYE HEARD ON HIGH
- 8 CAROLAN'S FAREWELL TO MUSIC
- P 1982 Flying Clouds Music, Valley Head, W.V.



## CJM 24 Side 1 RED NICHOLS — VOLUME 1

- 1.Washboard Blues
- 2. Washboard Blues
- 3. That's No Bargain
- 4. That's No Bargain
  - 5. Boneyard Shuffle
  - 6. Boneyard Shuffle
    - 7. Buddy's Habits
  - 8. Alabama Stomp



Side 2 **CJM 24 RED NICHOLS — VOLUME 1** 

#### 1. Alabama Stomp

- 2. Alabama Stomp
  - 3. Hurricane
  - 4. Hurricane

    - 5. Back Beats
  - 6. Bugle Call Rag
    - 7. Cornfed
    - 8. Cornfed



Side 1

Produced & Directed by Porter Wagoner

#### LOVE SONGS FOR SUE ---AND YOU TONY ALAMO

| <b>HEARTACH</b> | ES  |             |      | .2:57  |
|-----------------|-----|-------------|------|--------|
| At Hoffman      | 8.1 | Klenner/MCA | Inc. | /ASCAP |

2:23 G. Whiting & W. Donaldson/Leo Felst Inc./ASCAP

3. SUSIE Merle Haggard/Shade Tree Music/BMI 2:28
Merle Haggard/Shade Tree Music/BMI 2:58
4. I CAN'T STOP LOVIN YOU 2:58
Don Gibson/Acuff/Rose Pub./BMI 2:28
5. AM I BLUE 2:28
G. Clarke/H. Akst/Warner Bros. Music/ASCAP
G. G. Clarke/H. Akst/Warner Bros. Music/ASCAP
325 Broad way - Nashville, Tenn



Side 2

Produced & Directed by Porter Wagoner

#### LOVE SONGS FOR SUE AND YOU / **FONY ALAMO**

- 1. NO GREATER LOVE
  - 3:00 M.Symes & I. Jones/Isham Jones Music Corp./ASCAP
- 2. NEAR YOU
- Craig/Goell/Supreme Music Corp./ASCAP
- Herbert Happy Lawson/Uni-Chappell Music/BMI



SIDE ONE

SIDE ONE (F-FW-1A)



STEREO

## FARM & WILDERNESS STRING BAND DANCING MUSIC

- 1. Jimmy's Favorite Jig
- 2. Cincinnati Hornpipe
- 3. Parry Sound Reel
- 4. The Westwind
- 5. Staten Island Hornpipe
- 6. First Western Change Jig



## &W RECORDS

SIDE TWO (F-FW-1B)



STEREO

### FARM & WILDERNESS STRING BAND LISTENING MUSIC

Band 1. The Shepherd's Wife Waltz Rory O'More Jig Laura Susan

Band 2. Beer Barrel Polka Silver & Gold Two-Step Montreal Reel My Love is But a Lassie Yet

Band 3. Protestant Boy's Jig Heart of my Kitty Jig Road to Boston

#### Menudo Sons Of Rock





**STEREO** SIDE A DJ 40001 (SB 40001A) DEMONSTRATION NOT FOR SALE

1. Sons Of Rock 3:38
(Mark Anthony) Bluedog Publ.
2. Good Lovin' 3:33
(R. Clark/A. Resnick) Alley Music/Trio Music Pub.
3. TLC 3:14
(T. Britten/L. Depaul) My Axe Music Ltd/Chappell Music
4. Miss You 'Til Tomorrow 3:19
(Papo Gely) Bluedog Publ.
5. Say Why 3:58
(Papo Gely) Bluedog Publ.
(Papo Gely) Bluedo

1. Sons Of Rock 3:38

#### Menudo Sons Of Rock





**STEREO** SIDE B DJ 40001 (SB 40001B) DEMONSTRATION NOT FOR SALE

1. You Got Potential 3:44

(A.R. Scott/M. Jay) Stone Diamond Music/Ensign Music Corp.
2. Nights On Fire 3:30

(Peter S. Bliss) Peter S. Bliss Music/PSO Ltd
3. 999 (One More Reason) 4:14

(D. Danielson/P. Deremer) Audeunte/Palarye Music
4. To Leave Once More 4:36

(M. Anthony/P. Gely) Bluedog Publ.
5. I Will 3:05

(Papo Gely) Bluedog Publ.
© 1988 Bluedog Records

Avenue. New York

Pero Gely Records

New York

Records, Inc., One Madison



**AUDITION COPY** 

NOT FOR SALE

#### **FEELINGS** BOB RALSTON



STEREOPHONIC
R-8158

® 1976 Teleklew
Productions, Inc.

1. FEELINGS (Albert) 3:27
2. TIE A YELLOW RIBBON ROUND THE OLD
OAK TREE (Levine-Brown) 2:07
3. DEEP PURPLE (De Rose) 3:09
4. LOVE WILL KEEP US TOGETHER 3:25
(Sedaka-Greenfield)
5. GOODBYE YELLOW BRICK ROAD 2:20
(John-Taupin)
6. THE ENTERTAINER (Scott Joplin) 2:15
(Adpt. & Arr. by Bob Ralston)



**AUDITION COPY** 

NOT FOR SALE

#### **FEELINGS BOB RALSTON**

STEREOPHONIC R-8158 @ 1976 Teleklew Productions, Inc.



STEREOPHONIC SIDE 2 LPS-50,342

On)

OF DESTANDO DRECORDS 4.

5. M.
6.
(Adpt.

CALIFORNIA 1. RHINESTONE COWBOY (Weiss) 2. THE WAY WE WERE 2:16 (Hamlisch-Bergman) 3. THE HUSTLE (McCoy) SEND IN THE CLOWNS 4:02 (S. Sondheim)

MANDY (English-Kerr) 2:55 6. BACH: JOY 2:33 (Adpt. & Arr. Bob Ralston)

The state of the s The Light Side One Waltz 3 - Let It Rain - Postcards - Orange - OK Tonight - Waltz 2 - Cat Christmas

© \$@2016 Volary Music - www.volarymusic.com - Manufactured in German by the Pollar Ground

The light came flooding in, the light, the light in the l **STERE** The Light Side Two Mad Waltz Fate Trouble What's It Like For You? Echo The Light © \$@ 2016 Volary Music - www.volarymusic.com - Manufactured in Germany by the Politic Growth

# ECOW\$

ES UN PRODUCTO



"DANDOLE AZUCAR AL DANZO LOS XOCHIMILCAS

ECO-954

Lad

1-AMOR INDIO (Rudolf Friml) 2-SUBIO EL AZUCAR -Danzón-(César Sosa) 3-FUSILANDO A TCHAIKOVSKY -Danzón-(Tchaikovsky-Sosa) 4-PERFUME DE GARDENIAS (Rafael Hernández) 5-CLARO DE LUNA -Danzón- (Beethoven-Sosa)

Records Dist. Records Dist. Records Dist. Records Dist.

# ECO

ES UN PRODUCTO

(Peerless)

DANDOLE AZUCAR AL DANZON LOS XOCHIMILCAS

ECO-954

Lado B

1-CUANDO LOS HUARACHES SE ACABAN -Danzón- (F. Santillán) 2-TE PARA DOS -Tea for Two- (V. Youmans) 3-AMERICA 5 GUADALAJARA 2 -Danzón- (Paco Armenta) 4-LOMA BONITA -Danzón- (Amador Pérez "Dimas") 5-DUERME -Danzón- (Miguel Prado)

The In Allaleon, Fla., U.S.A. by Sunshine Records Dist. Rec



SIDE A



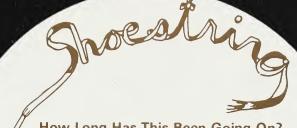
BARBARA LASHLEY

SS-700

#### STEREO

- 1. THAT'S LIFE I GUESS
- 2. DON'T BLAME ME
- 3. SHE'S FUNNY THAT WAY
- 4. A WOMAN'S INTUITION
- 5. MY BLUE HEAVEN
- 6. WHEREVER THERE'S LOVE

831015



How Long Has This Been Going On?

BARBARA LASHLEY

SIDE B



SS-700

#### **STEREO**

- 1. HOW DEEP IS THE OCEAN?
- 2. AFTER YOU'VE GONE
- 3. YOU'LL NEVER KNOW
- 4. LAWD, YOU MADE THE NIGHT TOO LONG
- 5. FOR YOU
- 6. HOW LONG HAS THIS BEEN GOING ON?

### MARGARET MILLER

SINGS

### **SONGS FOR THE EARLY YEARS**

141-A



331/3 RPM

- 1. NURSERY SONGS
- 2. FINGER GAMES
- 3. SONGS OF THE SEASONS
- 4. SINGING GAMES

### MARGARET MILLER

SINGS

### SONGS FOR THE EARLY YEARS

141-B



331/3 RPM

- 5. FOLK SONGS
- 6. A CHILD'S GARDEN
  OF VERSES
- 7. LULLABIES

Records Pacific Records daze into nights Stereo Ultimate **UROK4UCY2B** Audiophile © P 1984 Pressing i-Rate Music SIDE A CHICAGO • F. Fisher, 5:26 SEND IN THE CLOWNS • S. Sondheim, 3:17

OVER THE RAINBOW • H. Arlen/E.Y. Harburg, 3:55

OPACIFIC Records, P.O. Box 4903 1. Bevery SEND IN THE CLOWNS . S. Sondheim, 3:17 Francisco Reconomy

Quilib Records Pacific Records daze into nights Stereo Ultimate UROK4UCY2B Audiophile © P 1984 Pressina i-Rate Music SIDE B A Mark TEACH ME TONIGHT . Cahn/DePaul. 3:31 AS TIME GOES BY • H. Huppiero, A. 2:50 CO. UNTIL WE MEET AGAIN • E. Feldman, 2:50 C. P. P. P. P. P. UNTITLED LOVE . E. Feldman, 3:41 Stadellic Records

### AMERICA'S BEST MUSIC VOLUME 2

THEME FROM "A SUMMER PLACE"
PERCY FAITH AND HIS ORCHESTRA
(HOW MUCH IS THAT) DOGGIE IN THE WINDOW
PATTI PAGE

CBS SPECIAL PRODUCTS



PQ 13228 STEREO SIDE 1 AS 13228

NO, NOT MUCH (r)
THE FOUR LADS
MARIANNE

TERRY GILKYSON & THE EASY RIDERS
WHATEVER WILL BE, WILL BE (QUE SERA, SERA)
DORIS DAY

(r) ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO © 1976 CBS RECORDS INC.

Car Special PRODUCTS is a trademark of Cas Inc.

### AMERICA'S BEST MUSIC VOLUME 2

THE YELLOW ROSE OF TEXAS
MITCH MILLER, THE GANG AND ORCHESTRA
LET ME GO LOVER (r)
JOAN WEBER

CBS SPECIAL PROJUCTS



PQ 13228 STEREO SIDE 2 BS 13228

MOONLIGHT GAMBLER
FRANKIE LAINE
HEY THERE (r)
ROSEMARY CLOONEY
STRANGER IN PARADISE
TONY BENNETT

(r) ELECTRONICALLY RE-RECORDED TO SIMULATE STEREO ® 1976 CBS RECORDS INC.

ON SPROAL PROGRAM AWAIT OF GET ME

### **BUFFALO**

#### Music Production

BMP 008

PRODUCED BY
YAMMIE BOLO
EXECUTIVE PRODUCER
NEVILLE THOMPSON

SIDE A



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PRODUCTION
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(305) 624 5629
JET STAR DISTRIBUTORS
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LONDON, NW 107 NJ ENGLAND
(081) 961 5818
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MUSIC MAKES ME MOVE
YAMMIE BOLO
FULL FIGURED WOMEN
DEBONAIR 3

(Featuring Peter St. Patrick)

Lipsuthorized Reproduction is Prohibited by Federal Lipsu

### BUFFALC

Production

**BMP 008** 

PRODUCED BY YAMMIE BOLO EXECUTIVE PRODUCER NEVILLE THOMPSON

SIDE B

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### THE AMERICAN SCENE SUITE

Within The Piano World of ROBERT VAN EPS

Composer - Robert Van Eps - ASCAP Publisher - Sheriton Music Pub. Co. - ASCAP

STEREO LSP-1001



**SIDE 1** (BR-5006-ST)

- 1. RIO GRANDE (3:36)
- 2. PAINTED DESERT (1:50)
- 3. KANSAS WHEAT (1:52)
- 4. NEW ENGLAND INDIAN SUMMER (2:23)
  - 5. THE MISSISSIPPI (2:18)
  - 6. MARDI GRAS FANTASY (2:55)

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SIDE 2 (BR-5007-ST)

- 1. YELLOWSTONE GEYSER (3:23)
- 2. DEATH VALLEY VARIATIONS (3:33)
- 3. BLACK HILLS OF DAKOTA (1:37)
  - 4. EVERGLADES WALTZ (3:00)
    - 5. SEQUOIA (1:57)
    - 6. OZARK IDYLL (1:55)
      - 7. NIAGARA (1:31)

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#### PICCADILLY DANCE PARTY

1—KISS ME AGAIN (Victor Herbert)
2—THE MAN I LOVE (Gershwin)

3-I'LL BE AROUND (Wilder)

4—IT AIN'T NECESSARILY SO

(from "Porgy and Bess") (Ira and George Gershwin)

Buddy Brennan and his Orchestra

F4PL-1218

SIDE 1



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#### PICCADILLY DANCE PARTY

1—THE GLOW WORM (Lincke)

2-THE HAUNTED BALLROOM (Toye)

3—TILL THEN (Wood-Seiler-Marcus)
4—THAT OLD FEELING (Fain)

Buddy Brennan and his Orchestra

F4PL-1219

SIDE 2





FCIATIO

#### **ANALYSIS**

**MAR 2186A** 



SIDE A

**Beethoven** TRIO IN G, OPUS 9, NO. 1 TRIO IN C MINOR, OPUS 9, NO. 3

**THOMAS SCHERMAN Analyst and Conductor** 

Made in U.S.A.

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SIDE B

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(Adapted from a melody by Godard)
Fox Trot-Vocal Chorus by Doris Day
- Lawrence -

LES BROWN and his ORCHESTRA



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LES BROWN and his ORCHESTRA

## ICTOR





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## ICTOR



MARH 2127



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(Child Ballad)
(Ma 139)

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